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NO "ROYAL" ART IN TOLENTINO AUCTION

Italian Consul-General Issues Notice
On American Art Association Sale
Due to Use of Words "Savoy Family"

The local art world was astonished on the morning of February 12 to read in the daily papers that the Italian Consul-General at New York had sent an announcement to the papers on the previous day stating that none of the furniture in the Tolentino collection announced to be sold in the American Art Galleries on February 16, 17 and 18, "ever belonged to the Italian Royal house." In his statement, Consul-General Bernardi added, "the Royal Italian dynasty has now no branch named Savoia-Saluzzo."

Gustavus T. Kirby, for the American Art Association, explained that a week previous to the action of the Italian Consul-General he had been visited by a representative of the Italian Ambassador at Washington who came to inquire into rumors that a sale of effects of the King of Italy or of the royal house was to be sold in New York City. "I assured him I knew of no such sale," Mr. Kirby continued, "nor of any reports to that effect. The Ambassador's representative further explained that such rumors were abroad and his inquiry was made to insure that no one should get the impression that the King was putting art treasures on the market. I told him that no such suggestion had been made in connection with the coming sale of Italian antiquities, either in advertisements or by personal representations, and he was satisfied."

As to the announcement of Consul-General Bernardi, Mr. Kirby said: "The statements of the Italian Consul-General contains statements which agree perfectly with the statements that have been made in the catalogue and advertisements regarding the history of the art objects which are to be sold. The Consul-General apparently failed to inform himself by reading the catalogue or advertisements or he would have seen that there was no conflict between them and the notice which he has made public."

To a reporter of THE AMERICAN ART NEWS, Mr. Kirby said he believed the action of the Ambassador and Consul-General was due to agitation in Italy over its art treasures going out of the country. He also declared that Mr. Tolentino, who had acquired the contents of the Savoy Castle (which up to the XVII century belonged to the house of Savoy) had first offered them to their former owner and then to the government for purchase, as is required by the Italian laws. As both refused his offers he brought them to this country.

Out of the 565 items in the catalogue of the collection only 128 came from the so-called "Savoy Castle."

Sotheby's Sell the Dr. D. J. Macaulay Collection of Etchings for £2,890

LONDON—On January 24 and 25 Messrs. Sotheby sold modern etchings, the property of the late Dr. D. J. Macaulay. The total amount realized was £2,890.66, the following being the more important prices:

Muirhead Bone: "World's End, Finnestown," third state, £35; "Ruchill," dry-point on zinc, the only impression printed, £31; "The Old Arcade," dry-point, unique impression in the first state, £35; "Old Dumbarton," dry-point, £35; Glasgow Exhibition Etchings (100-109), £52; J. L. Foran: "Le prévenu et l'enfant," £35; "L'Avocat parlant au Prévenu," £36; "Pieta," £37; "La Miraculée à Lourdes," £34; F. Goya: "Los Desastres de la Guerra," £60. Sir F. Seymour Haden: "A Sunset in Ireland," trial proof, £102; D. Y. Cameron: "Lecropt," £42; "A Border Tower," £39; "Veronica," £40. Anders L. Zorn: "Effet de Nuit," £75; "Dal River," £41.

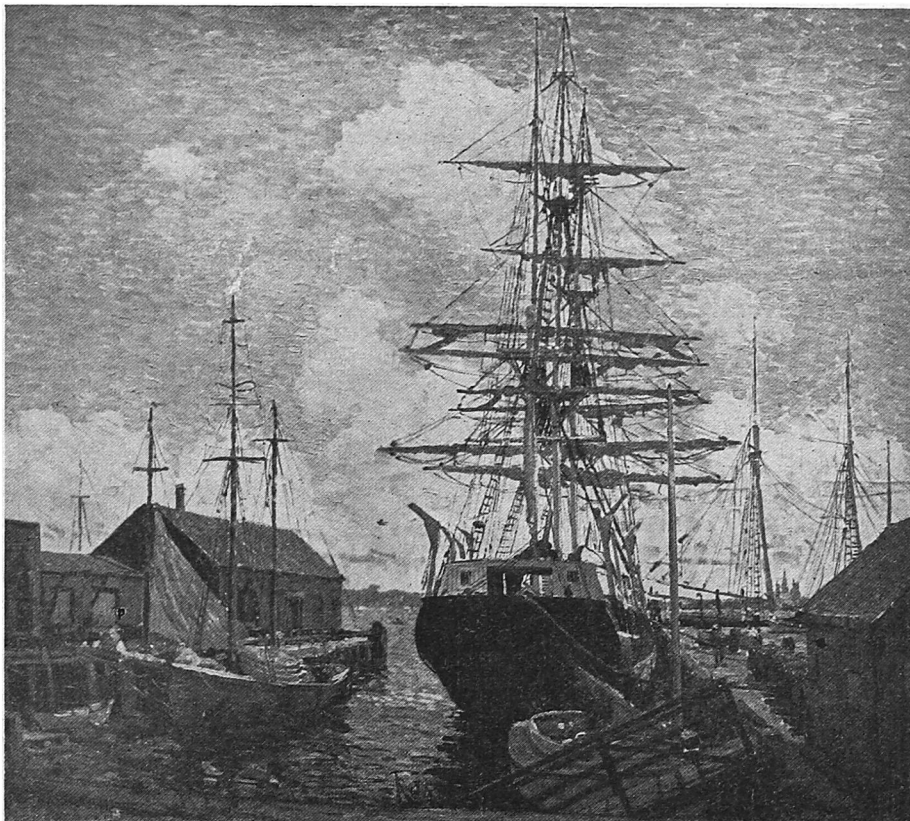
Bonnie McLeary Commissioned to Design Irish Victory Memorial

A bronze memorial of heroic size, commemorating the establishment of the Irish Free State, will be erected on College Green, Dublin, by Irish-American supporters of the new order. Bonnie McLeary has been commissioned to design the memorial. Bryan F. Kennelly, vice-president of the Harriman National Bank, is treasurer of the fund being raised by popular subscription in all parts of the country to cover the cost. The details of the design will be announced later.

To See "The Blue Boy" Will Cost \$2

Gainsborough's famous "Blue Boy" will be on exhibition in the galleries of Duveen Brothers beginning February 23 and continuing for three weeks. An admission fee will be charged for the benefit of the Fifth Avenue Hospital. On the first three days the fee will be \$5.00 and on the remaining days, \$2.00.

A Breath of Romance from the Sea



"WANDERER"

In the artist's exhibition at the Arlington Galleries

By CLIFFORD W. ASHLEY

IVINS AND PENNELL EXCHANGE AMENITIES

Both Appear at Philadelphia Print
Club and Say Things About Each
Other and Whistler and Rembrandt

PHILADELPHIA—The score was about even on the evening of February 8 at the Print Club when William M. Ivins, Jr., curator of prints at the Metropolitan Museum, and Joseph Pennell expressed their opinions of each other and of each other's opinion on etchings. Mr. Ivins was the speaker of the evening and said what he had come prepared to say about Mr. Pennell and Whistler's rank as an etcher despite Mr. Pennell's presence. Wherefore, with considerable repressed heat, he pronounced Whistler "a fault-finding cad, devoid of human sympathy or depth of character and a weak draughtsman, in no sense an artist who will live, a mere strutting butterfly."

As to the Pennells, he referred to them as "Whistler biographers, pushers and boosters," and denounced them for having conducted "one of the most widespread, outrageous and shameless propagandas the world has ever seen."

To demonstrate his assertions, interspersed among what he considered superior prints by other artists, he displayed on the screen three of Whistler's etchings. "Black Lion Wharf," he called "the work of a cub reporter, who describes exactly what he sees." One of the most beautiful of the Thames set (by the way, losing infinitely by the enlargement), showed water running up hill at an angle of forty-five degrees, he declared. And "Annie Haden," which he considered Whistler's finest print, "presents a girl without weight, without body, without bones, whose legs hang down to a floor that wobbles." He repudiated the Whistler influence in modern etching.

In reply, Mr. Pennell quite good humoredly said that Mr. Ivins "knows nothing whatever about etching. In particular he has no appreciation of line, and Whistler above all else is distinguished for his line, which is vibrant to the one-hundredth of an inch."

Mr. Pennell talked in general and at random. He pronounced the two Rembrandt etchings thrown on the screen as "machine-made, made to order, worthless." They were "The Hundred Gilder Print" and the "Transfiguration."

Some of the edge had doubtless been taken off the controversy in that the antagonists had just broken bread together before the performance. It will be remembered that Mr. Ivins and Mr. Pennell publicly became combatants about a year ago. —E. W. P.

Böcklin Pictures for Venice Show

BERLIN—The Italian government has requested the Prussian Board of Art and Science to lend a few pictures by Böcklin, in the National Gallery in Berlin and the Schack Gallery in Munich, for the international exhibition in Venice.

"THE ARTIST'S DERBY" TO BE SWIFT EVENT

Forty Painters of Ultra-Modern School
To Hold Sale of Works at Anderson's
—Success of Hartley Auction Is Cause

Paintings by forty "modern" American artists, with a few sculptures added, are to be placed on exhibition in the Anderson Galleries on February 18 prior to their sale at auction on the night of February 23. Alfred Steiglitz has named this exhibition and sale "The Artists' Derby," for every one of the contributors will be his own jury and every work sold is to go to the highest bidder, as the auction folks say, without reserve.

The artists to be represented in the exhibition and sale include: John Marin, Maurice Sterne, Marsden Hartley, Demuth, Stefan Hirsch, Arthur Dove, Gaston Lachaise, Bertram Hartman, Richard Ederheimer, George Of, Hamilton Easter Field, Robert Laurent, S. Macdonald Wright, Georgia O'Keefe, Charles Sheeler, Homer Boss, Jerome Blum, Baylinson, Pach, Benton, Bouché, Ben Bann, Dickinson, Mell Daniel, Friedman, Maurer, Nagle, Tofel, Canadé, Friedman, Harrington, Morris Kantor and the Zorachs, all the most "modern" of the modern school.

The idea of having this sale came from the one held of Marsden Hartley's pictures last season. As everyone remembers that sale was a very great, an astonishingly great success, and it brought out as buyers people who, under ordinary, auction-room circumstances, never would have bought a picture. It was this feature that was one of the chief motives in bringing the present exhibition and sale about and there was also the sporting element of seeing what such an extremely varied group of ultra-modern pictures would bring at public auction. That is also why Alfred Steiglitz calls "The Artists' Derby" the "sportiest" event of the season.

Royal Cortisoz Says It Is Time to Rebel Against "the Moderns"

PHILADELPHIA—At the fourth art forum in the foyer of the Academy of Music under the auspices of the Art Alliance, Royal Cortisoz, art critic on the New York Tribune, declared that art had come to a serious crisis in America. "All at once," he said, "the moderns are upon us, those artists who know what they like, but who do not know anything about art. The moment has come to be ruthless, to set up a stout rebellion against them in place of the usual swooning open-mindedness."

The outstanding characteristic of American art, beginning with Inness, he said, was "an unspoiledness, a freedom from tradition, an individualism found in the art of no other country." —E. W. P.

EXHIBIT REVEALS A NEW RANDALL DAVEY

Artist Comes Back From Southwest
With New Viewpoint and Some Strik-
ingly Good Pictures—Other Displays

For the first time in three years Randall Davey is giving a one-man show in New York, in the Montross Galleries through March 7. He has spent the interval at his home outside of Santa Fe, N. M., amid surroundings that have made a profound impression on his viewpoint and his art, clarifying and refining both and to such an extent that few of his more youthful mannerisms remain.

This feeling is to be remarked in such a portrait as the "Señora Garcia, No. 2," painted with movingly beautiful color, and in the gorgeous "Flowers," charged with an appealing kind of realism. The striking portrait of "Christine Hughes" suggests the work of the primitive German painters. Quite in another vein but equally noteworthy for its deep, vibrant color, is the "Man in the Red Shirt" who is of Spanish descent and who has the look of an El Greco.

Mr. Davey's home, with its pink-washed façade, is shown in the "Morning Ride." The surrounding country and its four-footed inhabitants are represented in the "Santa Fe Reservoir" and in the "Red Bulls."

His water colors will probably shock those who believe this medium one to be used only for "impressions." The pictures show a loving care and a precise use of form and color that bear no relation to the conventional water-color painting. To Mr. Davey this medium is one to be used with something of the patience enamel workers employ in their art. There can be no questioning the sheer beauty of these little scenes.

The etchings belong to his "series" done in New Mexico and take their title from that state. His "line" varies from such broken effects as is noted in the plate called "Wild Horses" to the exquisite delicacy of that seen in the wall of the room in which his lovely "Nude" lies on a sofa. Mr. Davey has come back to New York with new vigor in his work.

Hutchens at the Babcock Galleries

Frank Townsend Hutchens' twenty-five paintings, on view in the Babcock Galleries through February 25, combine a fine sense for color and for the forms of things, whether that form be a breaking wave, a Connecticut pasture or a human figure. This joined result may be noted, with equal definiteness, in so slight a sketch as the "Pier at Asbury" in which the wavelets run toward the eye, curling as they approach; in the broad vista of "The Hills in October" and in the upright, vital figure of the white-clad girl in "Joyous Summer."

There is a real nobility of form in the figures of "The Harvest," which has something of the feeling for the austerities of one of Augustus John's compositions and the human qualities of Lhermitte's peasants engaged in similar work. The "Columbine Walk" and the "Zinnias" shows a love for and a real knowledge of flowers and of still life. How lovely so simple a thing as a white-walled, red-roofed cottage can be, Mr. Hutchens shows in the painting called "Trepid House."

Eight Painters in Balanced Show

There is a nice balance between the Conservatives and the Modernists among the eight artists who are exhibiting together at the Whitney Studio Club through February 26, with perhaps a slight majority of subjects from the latter.

Peter Krasnow has done a remarkably fine thing in his "Little Bazaar," a low-toned rendering of the crowded life that clusters around the base of a bridge.

Kimón Nicolaides contributes three strong portrait studies and some drawings of trees and flowers, some in academic style and others with modern freedom. F. Overton Colbert, the Indian artist, takes his themes from the myths and legends of his race. "Chief Votan Seeking Happiness" is reminiscent of the Assyrians. Van Vleet Tomkins is represented by "Bella," a portrait which boldly ventures into the realm of the interpretative.

An especially strong treatment of a still life is Jan Van Empel's "Javanese Bowl and Puppets." John A. Ten Eyck proves himself a colorist of both strength and originality in his landscape, "Salt Kettle—Bermuda."

Blanche Whelan's still-life subjects are different in spirit but hold their own for their delicacy and refinement. Charlton S. Edholm's "Bridge and Tower," a study in grays, makes a long streak of smoke a striking feature of composition.

Harry A. Vincent's Originality

Landscapes and marines from Cape Anne by Harry A. Vincent, shown at the Milch Galleries through March 4, strike a distinctly individual

(Continued on Page 8)

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GREAT FRIEZE FOR MISSOURI'S CAPITOL

Bas-Relief in Stone 128 Feet in Length
Will Be Done by a Famous Sculptor
Who Will Work On It Three Years

ST. LOUIS—The Capitol Decoration Committee has engaged an American sculptor of international reputation to decorate the front of the new Capitol building in Jefferson City. His name is withheld until the contracts are signed. The subject will be the history of Missouri and it will be portrayed in bas-relief in a frieze 128 feet long across the front of the building. The completion of the frieze, it is expected, will be accomplished in about three years. The cutting into the stone, which was put in place when the Capitol was built, will be from six inches to a foot in depth.

Four mural decorations in oil will be done for the Governor's reception hall, two more murals and a stained glass window for the Senate Chamber, and eight tapestries for the Senate lounging room, and a painting will go in one of the lunettes in the Natural Resources Museum on the first floor. The commission also determined to decorate the ceilings and walls of the House and Senate chambers and the House lounging room.

The two panels in the Senate will be painted by Richard Miller and will represent Daniel Boone holding court under a tree and Frank Blair in his famous speech at Louisiana. The two panels already placed in the Senate Chamber are by Richard Miller also, and represent the Lewis and Clark episode and the Benton episode in Missouri history. Miller will design the stained glass window which is to go back of the rostrum in the Senate. It will have DeSoto for its subject. The color work on the ceilings and walls of the Senate chambers will also be under the supervision of this artist, which will make the Senate Chamber entirely a Richard Miller room.

The Governor's reception hall is to have mural portraits of Mark Twain, Eugene Field, James S. Rollins, founder of the University of Missouri, and Susan Blow, the woman who introduced the kindergarten into the American educational system. The eight additional tapestries for the Senate lounging room are to be designed by Lorenz Kleiser, of the Edge-water Tapestry Looms. Two will interpret phases of Missouri industry, traffic on the rivers and primitive lead mining, while the other six will be purely decorative.

The large allegorical painting of "Missouri in the War," painted in Paris by Charles Hoffbauer, the Virginia military artist, is to be shipped soon. It will be placed on the east wall of the House above the center gallery.

The bas-relief frieze for the front of the Capitol is not the only sculptural feature of the building. Two groups for the terrace will represent the two great rivers of the state, the Missouri and the Mississippi, and in the pediment will be depicted possibly an allegory of government.

—M. P.

METROPOLITAN GETS VAN DYCK PORTRAIT

Through Converse Bequest Flemish
Master's "Mlle. de Gottignies," Chinese
Jades and Other Objects Are Received

An important Van Dyck, recently given to the Metropolitan Museum through the bequest of Edmund C. Converse, is a portrait of Mademoiselle de Gottignies, which has recently been placed on exhibition. The painting recalls the famous portrait of Marie Louise de Tassis, though the coloring is not so brilliant. It dates from the period between 1627 and 1632, following Van Dyck's return from Genoa and preceding his visit to England.

Also through the Converse bequest, an important collection of Chinese porcelains, hard stones, jades and snuff bottles has been installed in the Far Eastern section. All of the porcelains date from the K'ang Hsi period (1662-1722) and are of the famille verte. Among the hard stones are some of the finest examples of rock crystal in this country, as well as numerous specimens of amber, coral, malachite, nephrite and jadeite. Two cases are devoted to jades alone. In addition to these are 253 snuff bottles in all the variety of materials used by the Chinese during the XVIII and XIX centuries, such as jade, lacquer, amber, ivory, enamels and agate.

The Museum has just acquired a series of water color copies of the famous limestone (poros) sculptures discovered some thirty years ago on the site of the Acropolis. Because these statues are painted it is impossible to take casts of them without destroying their color. They date from the period from 570 to 530 B. C.

Some especially fine paintings, loaned by the Alfred Atmore Pope Foundation, are scattered among three galleries. Three Whistlers are in Gallery 12, two admirable Manets, and several equally fine examples by Degas, as well as a Puvis de Chavannes, and two Monets are to be found in Gallery 21, and a Daumier in Gallery 20.

The nine paintings by Mary Cassatt, recently given to the Museum by an anonymous donor, have been arranged in a special exhibition with a collection of her etchings and dry-points in Gallery 25. In the same gallery are the other pictures given at the same time—a figure of Christ attributed to Andrea Solario, three landscapes by Courbet, and a Dutch interior by Brecklenkam.

Dresden Acquires a Great Manet

DRESDEN—The State Gallery has acquired a splendid Manet, "Dame en Rose," the first example of this master's work to be added to the collection. The money for its purchase resulted from the selling of duplicates last year. The former king, who lays claim to these funds, gave consent on condition that the money be restored in the event he wins at court in a suit now pending.

EXHIBITION of OLD MASTERS

A VERY fine collection of paintings of the Italian, Dutch, Flemish, French and English Schools is now on view at Spink & Son's new Gallery in King Street.

There are pictures here to appeal to every collector—a magnificent "Annunciation" by Filippino Lippi (never exhibited in England before); a typical Greuze head; portraits of great historical interest, and fine examples of the work of Romney, Bonington, Lawrence, Turner, and other English painters.

Those interested are invited to take the earliest opportunity of visiting this Gallery, which is open daily from 10 to 5.

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CHICAGO COMMISSION BUYS SEVEN PICTURES

Group Formed for Encouragement of
Local Art Acquires New Works for
the Schools and Public Buildings

CHICAGO—The Chicago Commission for the Encouragement of Local Art has purchased seven new paintings by Chicago artists for its permanent collection, which has been in circulation since Carter H. Harrison, as mayor in 1914, obtained an appropriation of city funds for the purpose. The paintings are: "A Garden Vista" by Mary Hess Buehr, "In the Garden" by Marie Blanke, "A Hill in the Distance" by Jacob Richard, "Coronado Beach" by Agnes S. Potter, "After the Rain" by John H. Carlsen, "On the Beach" by A. G. Rider, and "Along the Santiam River" by Datus E. Myers.

Each year sees new paintings added to the number, which has now reached ninety-one, supplemented by several pieces of sculpture. With an empty treasury, the "Commission for the Encouragement of Local Art" looks forward to its annual appropriation by the city council early in 1922. The idea of purchasing works of art by painters and sculptors resident within the city limits for the decoration of public schools and municipal buildings, was originated by Mr. Harrison in his term as mayor.

The committee for purchasing art works consists of Mr. Harrison, Frank G. Logan and William O. Goodman, trustees of the Art Institute; Victor Higgins, painter; Robert H. McCormick and Charles H. Burkholder, secretary of the Art Institute, who is secretary of the commission. —L. M. M.

Gainsborough's "Count Rumford"

Is Hung in the Fogg Art Museum

BOSTON—Gainsborough's "Portrait of Count Rumford," bequeathed to Harvard University by the will of Edmund Cogswell Converse, has recently been hung in the gallery of the Fogg Art Museum. Benjamin Thompson, Count Rumford, was born at Woburn, Mass., in 1753, of parents who, on both sides, were of English descent.

In the war of Independence he espoused the British cause, and in 1776 he sailed for England with dispatches announcing the evacuation of Boston by the British troops. In 1783 he was advanced to a colonelcy in the King's American Dragoons and placed on half pay and was knighted by George III. He then entered the service of the elector of Bavaria. In 1791 he was made a count of the Holy Roman Empire and chose the title Rumford from the name of the town in America to which his wife's family belonged (later Concord, New Hampshire).

Rumford was one of the greatest philanthropists and scientists of his day. He was the founder and first recipient of the Rumford Medal of the Royal Society and founder of the Rumford Medal of the American Society of Arts and Sciences and of the Rumford Professorship in Harvard University.

The portrait by Gainsborough shows him in the uniform of the King's American Dragoons.

Solon H. Borglum's School to Be

Continued by Other Sculptors

The School of American Sculpture, founded two years ago by Solon H. Borglum, is to be continued as a memorial to him, and for the benefit of his family. A board of trustees, comprising six sculptors and six professional men, will manage its affairs, and the curriculum will be under the personal supervision of the widow. The school will be self-governing, as formerly. The pupils have asked James E. Fraser to be their instructor for the balance of this season, and he has accepted the call.

Among the friends of the recently deceased sculptor who have expressed a wish to be closely associated with the future guidance of the school are Daniel C. French, Paul W. Bartlett, Frederick MacMonnies, Jules Guerin, Herbert Adams, Dr. William Norman Guthrie, W. Frank Purdy and William A. Boring. The system of teaching at the school is based on Mr. Borglum's book, "Sound Construction."

Austrian Art Lovers Still Protest

Mortgaging of Gobelin Tapestries

VIENNA—The President of the Austrian republic told a committee of artists and dealers that up to now the famous Gobelins tapestries "are not yet given in pawn." He emphasized that they "will not be sold or taken out of the country."

The consolation that they are not yet given in pawn is of little value, as it is doubtful that other securities will be found for a new credit for the procuring of foodstuffs. The economic situation of Austria having grown worse and

New Paintings in the Reorganized

Museum of Modern Art in Brussels

BRUSSELS—The Museum of Modern Art has been reorganized. As far as possible some chronological or historical order has been observed, the masters of the French school prior to the Impressionists, for instance, having been grouped before being sent to the Musée Ancien. Works by Rodin and Bourdelle are also on view in an appropriate environment.

A portrait of Rude, the sculptor of the "Chant du Départ" on the Arc de Triomphe,



"HERRING FISHERS—HOLLAND"

In the artist's exhibition at the Philadelphia Art Club

By CHARLES F. GRUPPE

worse in these last months, the Minister of Finance, who is not at all interested in matters of art, lays claim on these treasures, unable to find another means of raising funds. But that part of the population, and it is a large one, which is deeply interested in art, is protesting in meetings against this impending calamity.

Hagen Buys the Osthaus Museum

BERLIN—The museum privately founded in Hagen, Westphalia, by the late Karl Osthaus will remain there. This collector favored extreme modern art when these productions were not appreciated. The price of 11,000,000 marks is to be accepted by the heirs.

by his wife, has been donated to the Musée Ancien, which has also come in for a picture by Th. van Thulden.

Old Dutch Masters in Berlin Sale

BERLIN—At the end of February an interesting auction of pictures, especially of old Dutch masters, will be held at Lepke's in Berlin. Among them are works by J. Scorel, Pieter de Hooch, Ostade and Langeveld. Besides the drawings and copper prints of the Stumm collection, fine specimens of XVII century prints will be sold and also an XVIII century series, including one by Ridinger.

EXETER TO RECEIVE BOUGUEREAU WORKS

Her Native Town in New Hampshire
Will Get Pictures Done by Widow
of Painter and Maybe Some by Him

PARIS—It is probable that, if the French law forbidding the removal of works of art from that country does not prevent, the town of Exeter, N. H., the birthplace of Mme. Elizabeth Gardner Bouguereau, widow of the famous painter, will eventually be the possessor of many of her pictures, and perhaps also some by her husband. Mme. Bouguereau won recognition as an artist both before and after her marriage.

She was born in 1837 in the fine old Colonial mansion of the Gardner family in the village square in Exeter, and her school days were spent at Lasell Seminary. In Paris, where she went to finish her art studies, she became the fast friend of Rosa Bonheur, and was among the first of the feminine pupils of the Julian Academy. Later she studied in a class of which Bouguereau was instructor, and he saw great promise in her work.

One of her best-known paintings is "Impudence," which won her the gold medal of the Paris Salon. Others are "David the Shepherd," "The Sorceress" and "Corinne." A few years ago she gave the Lasell Seminary her painting entitled "The Judgment of Paris." She had almost completed a portrait of her husband when he was stricken with his final illness. After his death she painted in the figure of an angel with a hand raised as if to summon him from the easel at which she had depicted him. She named the picture "The Call from Above."

Art Theft Inquiry Included by League in Questionnaire to All Artists

As a part of its campaign to protect artists against fictitious art dealers, the League of New York Artists, has sent a questionnaire to all artists in the United States containing fourteen specific questions concerning thefts of art works and cooperation of artists in relation to the purchase of materials as well as asking for suggestions to help the profession in general.

The three leading questions read: "(1) Have you ever had any pictures or other works of art stolen by fictitious dealers or otherwise. (2) If so, when? State the circumstances. (3) Have you had any trouble collecting insurance on damage cases dealing with your work?" The remaining questions are concerned with the quantities and costs of art materials used in the course of a year, the artist's disposition to join in a cooperative purchasing movement and, finally a request is made for suggestions as to "other questions which you feel should be put to artists as a body in an effort to discover the general needs of the profession."

Gothic Stone Statues Taken from

Church in South Germany, Restored

BERLIN — In addition to the disputes already chronicled between the officials of the republican government and the authorities of the public museums, trouble has arisen over the disposal of the stone statues from St. Mary's Church, in Trier.

In 1916 the Museum in Berlin ordered copies to be placed in the church in exchange for the originals, which were placed in the Museum as examples of the development of statuary in the southern part of Germany in Gothic times. The former Minister of Art suddenly decided to restore half the statues to Trier.

Art circles are much disturbed in consequence, as the whole cycle was required to decorate the big Gothic hall in the new German Museum. It is hoped that Boelitz, the new Minister of Art, will rescind the order.

Edward B. Butler and Wallace L. De Wolf, trustees of the Art Institute and members of the Business Men's Art Club, are painting in California.

Old Masters

of the

*Early English School, Primitives of the Italian and
Flemish Schools and 17th Century Dutch Paintings*

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SUNDAYS UNTIL 7 P. M.

EXHIBITION OF
DECORATIVE SCREENS
PAINTINGS and
STAGE DESIGNS

by

JOHN WENGER

February 18 to March 3

GALLERIE INTIME

ANNE PINNEO

749 Fifth Avenue, NEW YORK

CARNEGIE TO SHOW OUR ART IN PARIS

While Arranging for the International
in Pittsburgh, Mr. St. Gaudens Plans
a Return Display of American Work

While he was abroad arranging for the exhibition of European paintings in this year's Carnegie Institute display, Homer St. Gaudens, assistant director of the Institute, was planning a return show of the work of American painters. "I am hoping to organize in Paris a retrospective exhibition that will show the French what so few of them know," he said upon his return, "and that is the calibre of such of our painters as Inness, Homer, Thayer, Tarbell, Dewing, Hassam and others of our representative artists."

He said the exhibit in Paris might be held next fall or not until the winter, as no definite dates had been discussed, but it will surely be held, and it will be as broadly representative of American painting as the foreign section of the Carnegie's twenty-first annual, opening April 27, next, will be of European art. He has already been promised the assistance of the Comte de Beaumont and of others prominent in the art world.

Each of the 135 canvases which Mr. St. Gaudens brought back with him represents a different painter, the rule this year being to have more painters represented, although the total number of pictures will be much smaller than for previous shows. About half of the paintings were especially invited. An equal number of American works will be accepted by the jury, which meets in New York on March 31. Charles H. Woodbury and Charles C. Curran are the American jurors. The European members are Laura Knight and Lucien Simon. The jury met in London January 24 and 25 and in Paris January 27 and 28. Mr. St. Gaudens presides at the jury sittings and casts the deciding vote in case of a tie. The last meeting of the jury will be in Pittsburgh on April 6, when honors and medals will be awarded.

Mr. St. Gaudens says that the European paintings will show not one group or school, new or old, which he or anyone else may think to be the finest, or most progressive, or most dignified. "You will find, on the contrary, a collection of paintings which will set forth for better or for worse what the keenest minds abroad consider important these days. The French pictures range all the way from Lucien Simon to Flandrin, and the English from George Clausen, who has been in the public eye for years, to Ernest Proctor who, while unknown to the jury, impressed them with his unusual strength."

The French list of acceptances includes Aman Jean, Besnard, Chaplin, Flandrin, Cottet, Guerin, Jouve, Kars, Lhermitte, Lerolle, Le Sidaner, Marchand, Martin, Menard, Prinnet, Simon, Zingg, Forain, Lebasque, Vuillard, Jacques Blanche, Mme. Olga de Boznanska, Mme. Louise Galtier, Emile Gaudissard, Boissiere, Felix Vallotton, and that extraordinary painter, Julien Le Mordant. Wounded in the war, captured by the enemy, and finally sent back blind, Le Mordant found friends who saw in his paintings brilliant and convincing qualities

WILLIAM MACBETH (Incorporated) PAINTINGS by AMERICAN ARTISTS

450 Fifth Avenue

at 40th Street

New York City

A Dream of Summer Time



FLOWER SUBJECT

By CARLE J. BLENNER

In the artist's exhibition at the John Levy Galleries, Feb. 20 to March 4

and they are making him even better known to the world than he formerly was. Chaplin, Kars and Bion Barnett are new French painters whose work was previously unknown to the jury.

From Great Britain there will be paintings by Brangwyn, Cameron, Orpen, Clausen, Hamilton, Munnings, Lavery, Miller, Stevenson, Nicholson, Sims, Steer, Harold Knight, Arnesby Brown, Augustus John, Charles Shannon and John S. Sargent (whom Mr. St. Gaudens seems to class as English), and several painters who were previously unknown to the jury, but whose work was so impressively good that it was accepted on sight. These new painters include Harold Harvey, Algernon Newton, Ernest Proctor, Alfonso Taft and Anne Walke.

Sir William Orpen's painting is the famous canvas purchased for the Adelaide, Australia, Art Museum and returned because of the puritanical objections made to it. It is a kind of problem picture called "Sowing the Seed for the Board of Agricultural and Technical Instruction in Ireland." It is a striking example of the artist's satirical imagination, in which the two chief figures are a study of the nude and a caricature of puritanical piety.

Americans in France whose pictures were taken are Frederick Carl Frieseke, Bernard Harrison, Alexander Harrison, Mary Cassatt, Beatrice How, Florence Esté and Henry O. Tanner. From Belgium come such painters as Anto Carte and Huys; from Italy, Bosisia; from Czecho-Slovakia, such as Hudeck and Svabinsky; from Spain, Zubiarre, Sorolla, Zuloaga; from Sweden, Boberg and from Switzerland, Vallet.

No sculpture will be shown in the twenty-first International. The difficulty of transporting works of sculpture long distances, and the fact that in March there will be a display of American sculpture at the Carnegie Institute were reasons for this decision.

VALENTINER PRAISES AMERICAN PAINTING

Tells Berlin That It Has "Established
a Very Remarkable Standard of Its
Own"—Will Publish Impressions

BERLIN—"American painting has established a very remarkable standard of its own," said Dr. Wilhelm Valentiner, on his return to Germany after his recent stay in the United States. "In contrast to the strength and intensity of life there, the pictures often show delicate and abstract individuality."

Dr. Valentiner also says that the deep interest in art in interior parts of the country as well as in the Eastern cities is astonishing. He speaks enthusiastically about "the energy and the varied capacities" of the people.

A detailed account of his work in America and his impressions will shortly be given to the public here. He may make further purchases for the Detroit Museum, to the staff of which he was recently appointed in an advisory capacity.

—F. T.

Italy's King Honors W. R. Mead

ROME—King Victor Emmanuel has conferred the decoration of Knight Commander of the Crown of Italy on William R. Mead, architect, of New York, president of the American Academy in Rome. The honor is in recognition of Mr. Mead's work in introducing Roman and Italian Renaissance architectural styles in America. The firm of McKim, Mead & White drew the plans for the additions to the Metropolitan Museum, and for the new post office in New York.

EXHIBITION OF Decorative Panels

by

HENRI CARO-DELVAILLE
ROBERT CHANLER
VICTOR WHITE
ALBERT STERNER
ARTHUR CRISP

FLORINE STETTMEIER
GARDNER HALE
HUNT DIEDERICH
KNUD MERRILL
JOSEPH B. PLATT

BARRY FAULKNER
EYRE DE LANAUX
STEWART RHEINHARDT
ABRAHAM POOLE
CURTIS MOFFITT

also

Exhibition of Water Color Drawings
by FERDINAND BOSCHER

February 4th to 28th

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of Modern Decorative Art

JOHN WANAMAKER

NEW YORK

C. W. KRAUSHAAR ART GALLERIES

680 Fifth Avenue New York

PAINTINGS by

Whistler	Zuloaga
Fantin-Latour	Forain
Legros	Beal
Courbet	Tack
Monticelli	Sloan
Le Sidaner	du Bois
Carriere	Myers
Lavery	Luks

BRONZES by

Barye, Bourdelle and
Mahonri Young

RARE ETCHINGS by

Whistler, Legros, Bauer, Zorn
Muirhead Bone, Brangwyn
and Sir Seymour Haden

GAINSBOROUGH'S WIFE OF NOBLE DESCENT

She Boasted of Royal Blood, and a Recently Found Document Proves She Had Annuity from Duke of Beaufort

LONDON—Since the sale of "The Blue Boy" and the discussion of the life and work of Gainsborough which it has revived, everything relating to the famous painter is eagerly read. Thus the discovery of a document which throws new light on the marriage of Gainsborough and the possible parentage of his beautiful wife, Margaret Burr, has attracted much attention.

Sydney E. Harrison, a fellow of the Library Association, has come across documents belonging to Captain Edward Unwin, R. N., which include letters written to James Unwin, a prominent London attorney of Gainsborough's time. Among the papers is an account between Gainsborough and Unwin, which reveals that a secret annuity of £200, received by Mrs. Gainsborough, was a charge on the Duke of Beaufort's estate. The account is dated 1757 and reads:

"June 30—To cash received from his grace the Duke of Beaufort's estate for two years' annuity due in the midsummer of 1757, £400."

It is well known that Gainsborough's wife had an annuity of £200, and the fact is included in the "Encyclopedia Britannica's" account of the painter's life, which says that "the annuity was reported to come from Margaret's real (not putative) father, who was one of the exiled Stuart princes or else the Duke of Bedford."

The circumstances known concerning Margaret Burr's origin were vague and contradictory. The sole points on which different biographers agreed were that she received an annuity of £200 from some unknown duke, and claimed to have princely and even royal blood in her veins. Thomas Green, in his "Diary of a Lover of Literature," says he was told by Mrs. Dupuis, a resident of Ipswich, that "Margaret was a natural daughter of the Duke of Bedford." This latter theory was supported by Sir Walter Armstrong who, in 1835, thought he noticed a resemblance between the portraits of Mrs. Gainsborough and John, Fourth Duke of Bedford, hung near each other in the Grosvenor Gallery.

The discovery of the receipts actually signed by Gainsborough for the payment of his wife's annuity settles the controversy. It was a charge on the estate, not of the Duke of Bedford, but of the Duke of Beaufort. The royal lineage of the Beauforts, who were directly descended from Edward III, bears out Mrs. Gainsborough's claim to having had princely blood in her veins. The dates given show that either Henry, the third duke, or more probably, Charles Noel, the fourth duke, was implicated. The death, in 1856, of the fourth duke, would have helped to prevent his identity being discovered.

The artist's father-in-law was a woollen crêpe maker. Margaret Burr was a sister of a young man employed as a traveler by the elder Gainsborough, and it was while she sat to the artist for a portrait that he fell in love with her, and as soon as the picture was finished they were married.

Doll Draws Girls to Museum

PHILADELPHIA—The Pennsylvania Museum, Memorial Hall, Fairmount Park, has acquired a remarkable doll which is proving an artistic magnet. "Fanchon," once the property of Mrs. Gardner H. Nicholls, was made in France fifty years ago, and is valued at \$1,000. She represents a French belle with white hair arranged à la Marie Antoinette. Crowds of girls have visited the Museum to see "Fanchon."

EXHIBITION OF PAINTINGS

by

Esperanza Gabay

Feb. 20 to March 4

Open 2 to 6 p. m.

Mrs. MALCOM'S
Gallery

114 East Sixty-sixth Street
New York

BAXTER ART A RARE DISPLAY OF BEAUTY

Paintings, Tapestries, Furniture and
Other Objects on View at Clarke's—
To Be Sold Beginning February 25

The art properties of John W. Baxter, that have been brought from his country home at Greenwich, Connecticut, called Villa Melissa, and his town residence, an apartment in the Hotel Ambassador, form an interesting exhibition of XVI, XVII and XVIII century art as they are assembled in Clarke's, No. 44 East 58th Street. In spite of being detached from their related settings in his homes, all these exquisite pieces of furniture, mural paintings, tapestries, rare porcelains and sculptures lose nothing of their individual beauty, for that is inherent in them and will abide in them as long as they exist.

Among the 1,300 items in the collection it is bewildering to make a selection for mention, since the eye lingers over each one of them. Among the paintings there are Sir Joshua Reynolds' "Portrait of Miss Theophila Palmer" from the Clyde Fitch collection; Angelica Kauffman's "Bacchus and Ariadne"; four Flemish wall paintings of the XVII century once owned by Clyde Fitch; a lovely "Venus and Cupid" of the school of Giorgione; and two portraits by Pierre Mignard, unusual in their lengthwise oval form. By Hyacinthe Rigaud is a portrait of the Duc de Larcy; there are two portraits by François Lagrenée; and there are decorative paintings of the French, Italian, English, Flemish and Dutch schools that admirably fill that mission.

Again by Angelica Kauffman are twenty-one drawings in pen and bistre wash, including original studies for many of this artist's important commissions. There is a portrait by Boissy, a landscape by B. Hilaire, a "Portrait of a Princess" by Carlo Maratta, a "Portrait of a Gentleman" by the XVIII century Boudoin, a red chalk drawing of William of Nassau attributed to Van Dyck, a "Sunset" by R. A. Blakelock, a sketch of the "Wine God Silenus" by Nicolas Poussin, and two panels, "Cupid and Psyche," by Lady Diana Beauclerc, an English painter of the XVIII century.

The sculptures include an Italian XVIII century Venus, a standing figure with one arm raised and the hand touching the head, which stood within a XVII century Florentine "Temple of Love" on Mr. Baxter's estate, this construction of Istrian stone with forged iron dome being in the sale as a separate item. Another very beautiful Venus is of terra-cotta, an Italian XVIII century work, and in this field may be included a Verona marble well-head with a forged iron wheel-arch.

There is also an Italian Renaissance terra-cotta bust; a "Portrait of a Princess"; a bronze bust of "Aesculapius"; a faience bas-relief of "The Annunciation," a Della Robbia school piece; and two Italian XVII century winged cupids. A sculptured polychrome figure of "Christ Bound" comes from Italy of the XII century; a sculpture in walnut, "The Crowning of the Virgin," is another unique work; and from the Ming period is a rare marble sculpture representing the Chinese figure of Kwan-yin.

Tapestries and needlework are in great profusion, an Aubusson tapestry of the XVII century, representing "Apollo and Daphne" being a noteworthy example of this factory; and there is a fine early XVI century Burgundian tapestry, the theme being "Darius at the Feet of Alexander." A two-fold needlework screen is of English XVII century fashion; and there are sofas, benches, chairs and "love seats" in needlework of the Régence, William and Mary and Italian manners.

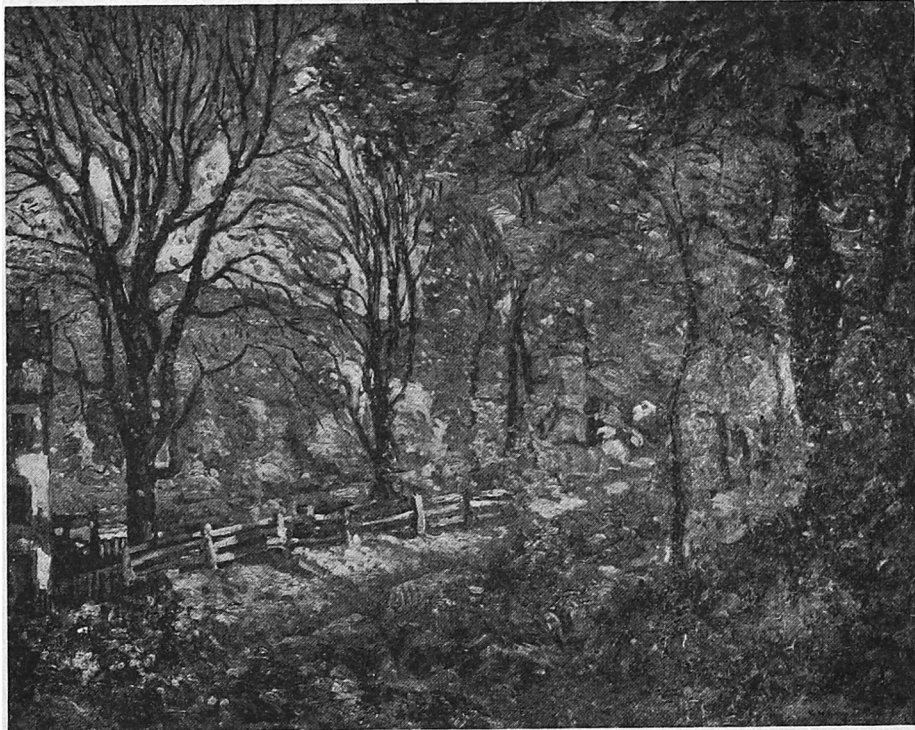
Among the fabrics are some very rare Oriental rugs and an Italian XVII century sapphire-blue velvet panel of a kind not to be found today in the land where it was fashioned. Two unique printed tapestries are from the rare cartoons of Jean Fouquet of the XV century, these being reproductions of famous Gothic tapestries at the Cluny Museum, only a few of which were ever printed.

A group of pieces of cream ware forms one of the most attractive features of this division of the collection and there are many rare pieces of Chinese porcelain and Persian faience. Early American and English glass is represented, with several pieces of the much-sought-after Irish Waterford glass. There are ninety items of Georgian silver, Sheffield and other plate, including two old English silver cream ladles made by Lejeune, some Dutch pieces and a set of pistol-handled tableware of Italian XVII century make. Two Sheffield plate wine coolers of the XVIII century came from Lord Ribblesdale's collection.

Among the many other objects in the collection are old Dutch copper, miniatures, brass andirons and fenders, gilded bronze candlesticks and shades, consoles, painted over-doors and over-mantels, carved and gilded mirrors, a decorated four-post bed from the collection of the Duchess of Abercorn, ecclesiastical vestments, chandeliers, including one of lustrated bronze, a lacquer bed and canopy in the Louis XVI style, some pieces of the rare Capo di Monte ware, and rare laces and linens.

The exhibition will continue from February 20 to February 25, on which day the sale of the entire collection at auction will begin at 2:15 p. m. It will continue on the afternoons of the following week, from February 27 to March 4 inclusive.

Three Landscapists and One Portraitist Join in Group Exhibit at the Salmagundi Club



"AN OCTOBER DAY—NEAR FRENCHTOWN"

By C. HARRY ALLIS

C. Harry Allis, Benjamin Eggleston, Stanley Middleton and Charles Vezin are exhibiting together at the Salmagundi Club until February 24. There is sufficient contrast in subject and manner to produce an exceedingly well-balanced show.

New York subjects by Mr. Vezin are highly satisfactory neighbors to the Connecticut landscapes of Mr. Eggleston. The landscapes by Mr. Allis are so different in spirit and approach from Mr. Eggleston's that both gain rather than suffer by comparison. Further diversity is given by Mr. Middleton's portraits, the majority among them being of beautiful women.

Mr. Allis' largest canvas is perhaps his most powerful—"October Day Near Frenchtown," whose strength depends on the very genuine structure indicated under its large color masses. A number of his other canvases are landscapes along the Delaware and are particularly fine in revealing the various tones green takes upon itself at different distances and under different lights.

Mr. Eggleston has made the country around Lyme, Conn., peculiarly his own by his sympathetic delineation of its winding roads, its pastures, and its gentle hills. The warm gold

of autumn, with a slight haze turning the tree trunks to silver gray, predominates in many of his canvases, such as "Falling Leaves" and "Indian Summer in the Woods."

Mr. Vezin has painted New York's skyscrapers and her water front in the first glow of morning as well as in the blue tones of dusk, and has made of one of her tallest buildings an exceedingly poetic composition under the title, "Aspiration." His landscapes include "In the Catskills," "On the Sawkill," and a view of "Yonkers."

Besides Mr. Middleton's types of feminine beauty, notably in "Auburn Locks," "The Favre Vase," and "Luscious Grapes," are his portraits of "Mr. S." and Cardinal Mercier, the two latter emphasizing character where the former are devoted to beauty of feature. Mr. Middleton also shows "Shanklin, Isle of Wight," and "A Farmer's Road," pure landscapes.

DR. ROSENBACH PAYS £63,000 FOR BOOKS

**Gets All But £13,000 Worth of Items
at the Britwell Court Sale—Many
Purchases Made for Mr. Huntington**

LONDON—At the Britwell Court Library sale, which closed at Sotheby's, February 10, £63,000 of the £80,000 represented by the sales was paid by Dr. Rosenbach, of Philadelphia and New York. Most of his purchases, he said, were destined for H. E. Huntington's library in California, though for a few he has no purchasers in view at present.

In addition to the "Towneley Mysteries," a manuscript of thirty-two early English religious plays, told about last week, Dr. Rosenbach's acquisitions include Marlowe's Ovid's "Elegies," dated 1598 which, shortly after its publication, was condemned by the Archbishop of Canterbury, and copies of which were burned at Stationers' Hall. Dr. Rosenbach gave £1,810 for Marlowe's "Hero and Leander," printed in the same year.

Other purchases comprised three books about Shakespeare. The first is Willobie's "Avisa," dated 1594, which brought £1,950, containing the first printed reference to the poet extant. The next is Lodge's "Rosalind," selling for £960, from which Shakespeare got his plot for "As You Like It." The third is Robert Chester's "Love's Martyr," 1601, in which Shakespeare's "The Phoenix and the Turtle" was published for the first time. This brought £3,100. Another purchase was four volumes of sonnets for £3,600. They are uniform with the most expensive volume in the world, the first edition of "Venus and Adonis," which fetched £15,100 at the earliest Britwell sale of 1919—little pocket volumes in the original white vellum covers.

Other single items Dr. Rosenbach got at a low price were Chaucer's "Love and Complaints Between Mars and Venus," £1,250, and Chaucer's "Assemble of Foules," £860. He also acquired two examples of printing of Wynken de Worde, Caxton's successor; "Fifteen Joys of Marriage," published in 1509, for £710, and the answer to it, published the following year, "Pain and Sorrow of Marriage," for £500.

Duveen Brothers

PORCELAINS
TAPESTRIES
OBJETS D'ART

Paris — New York

BIG LONDON PRICES FOR FINE DRAWINGS

**Bonn Collection of Old Masters Brings
Over £13,000, or £2,000 More Than
Was Realized at Landsdowne Sale**

By Cable to THE AMERICAN ART NEWS

LONDON—Remarkable prices ruled Wednesday at Sotheby's when the collection of drawings by old masters belonging to Max J. Bonn was sold. A total of over £13,000 was realized, or £2,000 better than the total of the Landsdowne sale in March, 1920.

Antoine Watteau's "Studies of Negro Heads," reproduced in THE AMERICAN ART NEWS of December 31, brought the highest price, £3,200. Dürer's "Dead Duck" was bought by Colnaghi for £2,100; Holbein's "Young Leper" fetched £600, and Rembrandt's "Woman at the Window" £1,550.

—L. G. S.

Modern Works in Berlin Auction

BERLIN—The firm of Paul Graupe announces an important auction of modern graphic works, to be held in the spring and comprising more than one hundred specimens of Toulouse-Lautrec, a large collection of Edouard Munch, and rare examples by Forain, Haden, Liebermann, Manet and Redon.

SOTHEBY, WILKINSON & HODGE

(ESTABLISHED 1744)

FORTHCOMING SALE BY AUCTION

At their Large Galleries, 34 and 35, New Bond Street, London, England



SALE MARCH 3rd—Two of a Panel of Eight English Mediaeval Tiles, reproducing Scenes from the Childhood of Christ, taken from the Apocryphal Gospels.

Friday, March 3rd—WORKS OF ART, mostly of Early Periods, including Armour, the property of the Earl of Pembroke and Montgomery; An Important Series of Brussels Tapestries from Schloss Herberstein, Austria; Fine Old Oak Furniture; and a Most Remarkable (possibly unique) Panel of Eight Mediaeval English Picture Tiles from the Saxon Church of St. Peter-ad-Murum, founded by St. Cedd, at Bradwell-juxta-Mare, Essex.

CATALOGUES of the above sales may be consulted at the Offices of the AMERICAN ART NEWS, 786 Sixth Avenue, New York, and at their Agents in New York, Boston, Philadelphia, etc. (For addresses see page 8.)

On Exhibition Monday, February 20,

UNTIL DAYS OF SALE

A Distinguished Collection of Rare and Decorative
Objects, the Entire Contents of the Country Estate

OF

JOHN W. BAXTER, Esq.

Removed from the *Villa Melissa*, situated at Greenwich, Conn.,
and his Town Apartment in the *Hotel Ambassador*, New York

COMPRISED OF THE FOLLOWING:

Rare Italian and Spanish Renaissance Furniture

including Refectory and other Tables, Cabinets, Illuminated Leather Chairs, Credences, Columns, Doors and a grand Italian Door Portal.

XVI and XVII Century Burgundian and Aubusson Tapestries

including Verdure, Apollo and Daphne and a Burgundian presenting "The Triumph of Alexander," from the Clyde Fitch estate.

Charming Needlework Sofas, Chairs and Screens in Petit and Gros Point

Upholstered Easy Chairs and Lounges and a number of Axminster Carpets.

Georgian Silver and Sheffield Plate

including Table Services, Candelabra, Vases, Trays and two Wine Coolers from Lord Ribblesdale's Collection.

Decorated Porcelains and Faience

including Dinner and Tea Services, Lamps; a most interesting group of Leeds Creamware, Lowestoft and Early Italian Faience.

Irish, English, French and Venetian Glass of the XVIII Century

including fine Waterford and Bristol lustres, decanters, quaint goblets and a unique French lustred and festooned Chandelier.

Laces and Household Linens

including Fillet and Venetian Lace Covers, Table Centers and Coverlets.

Bronzes, Clocks and Objects of Art

many interesting Ivory Miniatures, including a delightful example by Isabey; a number of Renaissance Stained Glass Panels and a Graeco-Roman Bronze Head from the Benjamin Thaw collection; also charming Jades, Incense Burners, Cups and Plants.

French and Italian Renaissance Forged Iron

including very important Gates, Window Grilles and Stately Torchères. Magnificent specimen of a 15th century hand wrought chandelier, containing thirty-two lights.

Decorative French, English and Flemish Paintings

including a superb set of Wall Canvases, Flemish XVII Century, which were acquired in situ from the Fitch estate; a set of Bistre and Wash Drawings and a Painting, "Bacchus and Ariadne," by Angelica Kauffman; Architectural subjects of the Pannini period, Portraits, Landscapes, Prints; Ceiling Panels by Gavin Hamilton, and a series of Six Panels, allegorical of the Signs of the Zodiac, by Philippe Mercier. A remarkable portrait by Sir Joshua Reynolds of his niece, Miss Theophilina Palmer.

Rare Sculptures in Marble, Terra Cotta, Stone and Wood from the XII to XVIII Centuries

including Statuettes, Shrines, a beautiful XVIII Century reclining Cupidon and a graceful figure of Venus in terra cotta; Early Replicas of Clodion. Two XVIII Century marble statues after Watteau; an Italian bust from the William Salomon Collection and numerous Saintly Figures and groups of first importance, and a pair of beautiful French Terra Cotta Busts after Bouillett, signed and dated.

Beautiful French and English XVIII Century Furniture

including Writing and other Tables, Cabinets, Commodes, Screens, beautiful Sofas and Chairs, several signed by the great French Cabinetmakers Jacob, Delmet and Raingo; many acquired from the Clyde Fitch and other famous collections.



PETIT SALON AND VISTA OF MARIE ANTOINETTE CONSERVATORY

Numerous Unique Bronze Chandeliers, Wall Appliques, Andirons and Fenders

in the main specially executed for the varied-style rooms; including two charming Directoire Chenets and rare Spanish and French Renaissance Hanging Lamps.

Sumptuous Velvets, Embroideries, Damasks and Brocades of the XVII and XVIII Centuries

including a superb Baldachino of the Sapphire Blue Velvet of utmost rarity; Ecclesiastical Vestments, Sets of Curtains. Beautiful Italian Velvet and Brocade Covers and Cushions.

Garden Marbles and Terra Cottas

including Urns, many Marble Benches, Jardinieres, Oil Jars, delightful terra cotta Baskets of Fruit, Figures, Fountains; a charming marble Temple of Love and a very rare Verona marble Well Head, until now removed was in situ where Clyde Fitch placed it on arrival from Italy.

Beautiful Antique Eastern Carpets and Rugs

including a magnificent XVII Century Khorassan from the famous Bookwalter Collection; a number of XVII Century Feraghens; Herati and Caucasian weavings. Ghiordes and Chinese Rugs.

WILL BE SOLD SATURDAY, FEBRUARY 25

And Succeeding Days Until and Including Saturday, March 4th,
Each Afternoon, Commencing at 2.30 P. M.

Clarke's
44 East 58th Street
NEW YORK

Illustrated Catalogue De Luxe Mailed on Receipt of \$2.50

The Sale Will be Conducted by MR. AUGUSTUS W. CLARKE
44 EAST FIFTY-EIGHTH STREET, NEW YORK CITY

RARE ROYAL LIBRARY FOUND IN DRESDEN

Three Thousand Volumes Left by Gustav Adolf IV, of Sweden, Are Discovered and Taken to Berlin by Dealer

BERLIN — Political events have again thrown on the market an object of really royal origin. The well-known antiquarian firm of Paul Graupe has just acquired the so-called "Wasa" library, which was founded by Gustav Adolf IV of Sweden, who was dethroned in 1809 by Napoleon. The library was bequeathed to his son Gustav Wasa, father of Carola, afterwards Queen of Saxony, who brought it to Germany as her dowry.

In the royal castle of Dresden this library of 3,000 volumes was lately discovered by Mr. Graupe. Since the death of its former possessor it had fallen into oblivion. The books are well preserved, having been little used since, over a century ago, they came from the bindery. This library has a triple value—its historical origin, its splendid state of preservation and, last but not least, the contents.

Everything that was thought necessary for the education of a princess is included: history, memoirs, geography, travel, topography, classical literature, and so on. All of these books are bound in calf and morocco leather and adorned with the Wasa coat of arms and the Swedish crown. Hand-blocked golden ornaments and colored plates in different patterns testify to a high cultural standard.

Of special value are the memoirs of the time of the French revolution, comprising several hundred volumes. "Voyage pittoresque de Naples" and "Description de l'Empire de la Chine" are of high value. An illustrated edition of Voltaire in thirty volumes is perhaps the most prominent literary part. Society and politics of the early part of the past century are faithfully reflected in a few volumes of the *Charivari*, the newspaper to which Daumier devoted his genius. —F. T.

Japan Invites Germans to Exhibit

BERLIN—A newly founded art society called "100 Maler-Verein" in Berlin has been invited to send works to the big international exhibition in Tokio in April, 1922, to be shown in a separate group. The preliminary work in Japan is being carried out by a committee. A Japanese painter in Berlin, who studied in Germany, is attending to local details.

Auction Record Henry Symons Collection

Clarke's, 42 East 58th St.—Furniture, tapestries, paintings and porcelains, and objects of art, from the artistic properties of the Duke of Buckingham, Countess of Marlborough, Duke of Sutherland, Lady Henry Somerset, and others, afternoons of Feb. 8, 9, 10, 11. Total, \$310,290 for 585 lots. A report of the sale for items of \$500 and over:

64—XVII century English walnut highboy; Mrs. Arthur Train	550
70—Two XVIII century Georgian mirror appliques; Housman	590
245—Mason ironstone service; Lenygon	525
278—Butterfly and bird service; Lenygon	1250
282—Lowestoft dinner service; R. Lehne	530
285—Lowestoft banqueting service; R. Lehne	1250
289—Lowestoft dinner and tea service; R. Lehne	895
292—Latham banqueting set; W. R. Hearst	1500
293—XVIII century Oriental Lowestoft covered amphora; R. Lehne	1700
294—Armorial Lowestoft service presented to Admiral John Watson; Mrs. Farrell	1700
295—XVIII century armorial Lowestoft dinner service; W. R. Hearst	1700
367—XVIII century English satinwood half round commode; Charles of London	623
368—Mahogany bookcase, Hepplewhite period; Bayard Cutting	2400
347—Carved Chippendale mahogany center writing table; House	800
348—Four XVII century needlework walnut chairs; Partridge	560
387—Two half round satinwood commodes. Sheraton period; Havemeyer	520
392—Ten tapestry dining chairs of Regence period; Lenygon	1500
398—Two Georgian satinwood and gilt console tables; Lenygon	650
400—Two satinwood semi-oval commodes. Adam period; Lenygon	1250
402—Satinwood secretary called "Carlton House Desk"; Havemeyer	1150
404—Drawing room set, Hepplewhite period; Ginsberg & Levy	750
407—Lacquer secretaire cabinet, from collection of Lord Blantyre; J. Bachs	950
418—Six mahogany dining room chairs, Chippendale period; Lenygon	570
420—Georgian gilded convex mirror; Charles of London	500
421—Twelve XVII century English walnut and tapestry dining room chairs; Kipps	1080
428—"Duchess of Richmond" by Sir Peter Lely; Lewis and Simmons	2000
430—Two French needlework walnut armchairs, by C. Cheigny; Lenygon	520
438—Two carved and gilded Queen Anne console tables; Charles of London	700
439—Six XVII century English walnut and needlework dining chairs; Dawson	1200
440—Set of XVII century Stuart embroidered silk and crewel curtains; Charles of London	2700
443—Two XVIII century Georgian console tables from Stowe House; Charles of London	850
444—Two Elizabethan crewel work hangings; Charles of London	1200
445—Eight Georgian needlework panels; Dawson	1600
449—Early English Gros Point carpet, Empire period; Iselin	650
454—Satinwood and marqueterie center writing table; W. R. Hearst	500

460—English Gros Point carpet, Empire period; Lenygon	950
461—Six fold needlework screen; Warwick House	625
468—Four Louis Seize tapestry carved walnut arm chairs; Jansen of Paris	1040
469—Ladies' commode, Louis Quinze, by "Jean Fromageau"; Charles of London	500
471—Mahogany ladies' writing desk, Louis Quinze period; Lenygon	700
476—Marble mantle, Adam period; Kipps	575
479—French marqueterie commode, Louis Seize; Charles of London	1200
490—Two French needlework walnut arm chairs, Regence; Heniot	620
493—Two French bronze cannons, dated 1657; Max Williams	500
498—Rosewood and marqueterie commode, Louis Quinze; Charles of London	600
500—Rosewood and marqueterie secretaire, Louis Quinze; Lenygon	850
501—Two French bronze statues, "Reading and Writing" after Falconet; Lenygon	750
504—Two mahogany encignures, Louis Seize, by "F. Reizell"; Otto	700
508—French rosewood center writing table, Regence, by A. Raphael; Lenygon	1300
512—Le petit bureau du cabinet de la reine, by "Lacroix"; Irving Brokaw	600
514—XVIII century French marqueterie fall front secretaire attributed to "Jean Le-cere"; A. J. Harlow	900
516—XVIII century French rosewood marqueterie commode, attributed to Pierre Roussel; Alavoine	1275
519—Louis Seize walnut bergere; J. Bachs	500
520—French rosewood and marqueterie encignures, Regence, by J. P. Tuart and Rochette; Lewis & Simmons	850
528—Louis Seize mahogany entre deux, by Jacques Cosson; R. Lehne	675
530—Louis Quinze Rosewood commode, by Francois Rubestuck; Charles of London	500
533—Regence, "Lit de repos," oak, from the Duke of Sutherland; W. R. Hearst	1200
535—XVIII century walnut needlework three back settee, Regence; Chein	2400
536—French walnut and needlework arm chairs, Regence; Harlow	1560
537—French walnut and needlework arm chairs, Regence; Harlow	1560
540—Hampton Court Palace screen; Charles of London	1600
543—Marqueterie and rosewood fall front secretaire, Louis Seize, made by Nicholas Petit and inlaid by Jean Marie Petit; Charles of London	950
544—French bronze and marble clock, signed Cronier, Paris; Mrs. McBride	1025
548—Toledan carved, ivory statue of "San Miguel," XVII century; Max Williams	1400
549—French rosewood marqueterie commode, Louis Quinze, by Jean Chevalier; Kipps	650
551—French marqueterie center writing table, Louis Quinze, attributed to atelier of Gilles Petit; Charles of London	1500
552—Dessert service of XVIII century French porcelain, "De la Reine"; Zodiac, Inc.	900
553—The Orpheus and Eurydice chairs, Louis Quinze; Mr. Gould	1100
554—Two Orpheus and Eurydice chairs, Louis Quinze; Charles of London	900
555—Two Orpheus and Eurydice chairs, Louis Quinze; Mrs. J. B. Murphy	1200
558—XVIII century French lacquer commode, attributed to Jean Petit; Mrs. W. James	1450
559—Two XVIII century bisquit de Sevres, modeled by Brauchard, after drawings by Boucher; Mr. Gould	1450
560—Crystal de Roche and ormolu chandelier; Louis Seize; R. Lehne	2300

561—XVII century Flemish tapestry carton-niere; R. Lehne	550
562—XVII century Flemish verdure chateau tapestry; Seidlitz	2700
563—XVII century northern French verdure and figure tapestry; Lenygon	3250
564—XVI century Flemish personages tapestry; Joseph	3800
565—XVI century Flemish tapestry; Joseph	3800
566—XVI century Flemish personages tapestry; Joseph	3800
567—Early XVI century French chateau tapestry, "The Marriage Feast"; Seidlitz	3100
568—"Don Quixote Riding on His Mare Rosinante," XVII century Flemish tapestry; Joseph	2800
569—"Sancho Panza Delivers His Speech to the Duquesa," same; Joseph	2800
570—"Las Bodas de Camacho," same; Joseph	2800
571-576—"The Queen Anne Mortlake" Tapestry Room, six panels; Charles of London	18000
577—Gobelin tapestry, "L'Amour Heureux"; from Chateau de Vigny; Charles of London	10000
578—Same, "La Nature Amoureuse"; Charles of London	11000
579—Same, "L'Amour Naissant"; Harlow	4500
580—"L'Amour Blesse," same; Chein	3900
581—XVI century Flemish tapestry, first of series depicting story of Herodias; Ben-guiat	8700
582—Same, second of series; Joseph	8600
583—Same, third of series; Joseph	8600
584—Same, fourth of series; Joseph	8700

Wilkins' Dickens Collection

Anderson Galleries, Park Ave. and 59th St.—The Dickens Collection of William Glyde Wilkins, Afternoons of February 13 and 14. Total \$9,669 for 575 lots. A report of the sale for items of \$300 and over:

266—Circular letter issued by Dickens referring to his efforts for International copyright while on his American tour, and two autograph letters; W. R. Hearst	390
363—"Oliver Twist," first octavo edition in original parts; Brentano's	420
404—Extra-illustrated copy of "Pickwick"; G. A. Ball	510
451—Poe's "English Notes, by Quarles Quickens" in answer to "American Notes"; J. F. Drake, Inc.	810
507—"Tale of Two Cities," first issue in original parts; E. R. Gee & Co.	365

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Library of the late Dr. R. B. Coutant, of Tarrytown, N. Y., including works relating to Andre and Benedict Arnold, Johnsoniana, and Shakespeariana; afternoon and evening of Feb. 20 and afternoons of Feb. 21, 22, 23; paintings by forty American "moderns," evening of Feb. 23.

American Art Galleries, 6 Madison Square South—Babylonian, Egyptian, Roman and other curios, seals, coins, etc., from the collections of Lord Amherst, R. D. Messayah and others, afternoons of Feb. 20, 21.—Memorabilia of George Washington; afternoon and evening of Feb. 22.—Greek, Russian and Egyptian antiquities from the IX century, B. C., excavated in southern Russia; afternoons of Feb. 23, 24, 25.

Clarke's, 44 East 58th St.—Tapestries, bronzes, paintings, porcelains, laces, rugs, etc., from the country estate of John W. Baxter at Greenwich, Conn.; afternoons, Feb. 25 to March 4, inc.

Walpole Galleries, 12 West 48th St.—Private library of a sportsman and traveler; afternoons of Feb. 20, 21.

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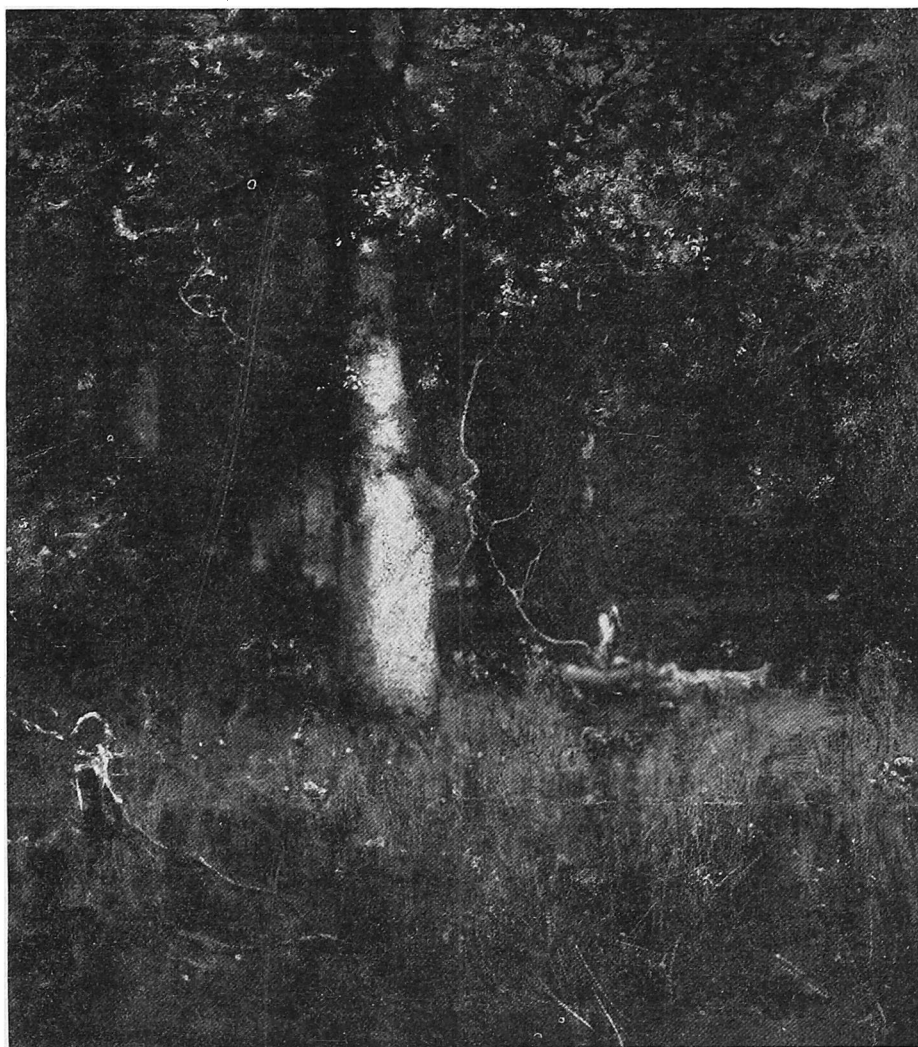
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Inness' Beautiful "The Home of the Heron"
Will Be Sold in the Snyder Collection



"THE HOME OF THE HERON"
Signed and dated, 1891; size, 41 inches by 36 3/4 inches

By GEORGE INNESS

The coming into the market of an Inness landscape is a frequent incident in the art world, but when one of his most important productions during his best period is offered it is an event of much consequence. The fine works of this master that have not found a permanent place in museums or great collections are narrowing down to a small number, and the time will soon arrive when a first-class Inness will be as rare as a Rembrandt or a Ruysdael.

"The Home of the Heron," which is included in the Snyder collection which will come

under the hammer at the Anderson Galleries, New York, on March 16, is comparable to anything the Barbizon School produced at its best. It is a complete embodiment of a great artist's analysis of all that is noble or worth while in a poetic subject. Broadly stated, it is the synthesis of the striving of a master mind.

The thrill Inness must have felt when he laid down his brush is communicated to the beholder—the results of the cumulative efforts of a genius. In this painting he reached his goal, he has painted nothing better.

—G. Frank Muller.

National Exhibition Calendar

BALTIMORE—Twenty-sixth Annual Water Color Show (pastels, drawings, miniatures); March 8-April 8; address Baltimore Water Color Club, 245 W. Biddle Street.

BALTIMORE—Thirteenth Annual Exhibition of Contemporary American Art; Peabody Galleries; February.

BROOKLYN—Fourth Annual Exhibition of the Brooklyn Society of Miniature Painters, March 1-April 3; address Hotel Bossert, Montague and Hicks Streets.

BUFFALO—Sixteenth Annual Exhibition of Paintings by American Artists, April 1-June 12; address Albright Art Gallery.

CHARLESTON, S. C.—Annual Exhibition of the Carolina Art Association; March 15-April 15; address T. R. Waring, Secretary.

CHICAGO—Annual Exhibition of the Chicago Society of Artists, Art Institute, January 26-February 28.

CHICAGO—Annual Exhibition of Etchings; auspices Chicago Society of Etchers; February.

CHICAGO—Architectural Exhibition under the auspices of the Chicago Architectural Club, the Illinois Society of Architects and the Illinois Chapter of the American Institute of Architects; March 11-April 9; Art Institute (decorative painting, sculpture and allied arts).

CINCINNATI—Twenty-eighth Annual Exhibition of American Art; May 27-June 1; address Cincinnati Museum Association.

CONCORD, MASS.—Sixth Annual Exhibition of the Concord Art Association; May 14-29; paintings, sculpture; prints; address Elizabeth W. Roberts, Secretary.

DETROIT—Annual Exhibition of Paintings by American Artists; April 15-May 31; address Detroit Institute of Arts.

FORT WORTH, TEXAS—Twelfth Annual Exhibition of Paintings by Texas Artists, March 17-April 17; address Mrs. Charles Scheuber, Carnegie Public Library.

HARTFORD, CONN.—Twelfth Annual Exhibition of Oil Paintings and Sculpture of the Connecticut

Academy of Fine Arts; April 15-May 1; address Box 298, Hartford, Conn.

MEMPHIS—Second Annual Exhibition of Works by Southern Artists; April 15-May 30; address Southern Art Association, Brooks Memorial Art Gallery, Memphis.

MILWAUKEE, WIS.—Tenth Annual Exhibition of Wisconsin Painters and Sculptors; April or May; address Gustave Moeller, 757 36th Street.

NEW HAVEN—Twenty-second Annual Exhibition (all mediums); April 3-24; address New Haven Paint and Clay Club, P. O. Box 918.

NEW ROCHELLE—Third Annual Exhibition of Paintings, through March; address John William Fenton, Chairman Exhibition Committee, New Rochelle Art Association, Public Library.

NEW ORLEANS—Twenty-first Annual Exhibition (all mediums, including crafts); March 15-April 15; address Art Association of New Orleans.

NEW YORK—Ninety-seventh Annual Exhibition, National Academy of Design; March 24-April 23; address 215 West 57th Street.

NEW YORK—Annual Exhibition of the National Association of Women Painters and Sculptors, in combination with the Sketch Exhibition, April; Anderson Galleries, Park Avenue and Fifty-ninth Street.

NEW YORK—Sixth Annual Exhibition of the Society of Independent Artists at Waldorf-Astoria Hotel; March 11-April 2; address Room 601, 1947 Broadway.

PHILADELPHIA—Annual Exhibition of Oil Paintings and Sculpture of the Pennsylvania Academy; February 5-March 26.

PITTSBURGH—Twenty-first International Exhibition of Carnegie Institute; April 27-June 15.

PORTLAND, MAINE—Annual Exhibition of Portland Society of Art; April 18-May 17; address Oliver P. T. Wish, secretary; Sweet Memorial Art Museum.

TOLEDO—Annual Exhibition by Toledo Artists; April; address Toledo Federation of Arts Societies.

WASHINGTON, D. C.—Thirty-first Annual Exhibition Society of Washington Artists; Corcoran Gallery; April 1-23; address Herbert F. Clark, Secretary.

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AUCTION ETHICS

The pronouncement made by the Italian consul general in New York concerning the use of the name of the Italian royal family in connection with the sale at the American Art Galleries of a collection of "valuable artistic property recently selected abroad by the Chevalier Raoul Tolentino" brings to the front certain phases of the auction situation in this country that need public discussion.

One of these is the forming of "collections" by "auction-dealers" for the express purpose of disposing of them by auction to the American public—a practice which is a perversion of the genuine function of the auction room. Another and even more serious phase is the practice of brandishing great names to attract public attention and stimulate public desire.

The Italian consul general took pains to inform the American public that none of the objects in the Tolentino sale belonged to the Italian royal family and none of them ever had. Mr. Gustavus T. Kirby of the American Art Association answered by saying that the catalogue and advertising matter of the sale had not stated that the objects had so belonged, a statement which was literally true.

But the cover page of the expensive catalogue proclaimed that the furniture and works of art came "from the castle formerly occupied by the Savoy Family," and the most prominent words on the cover page were those in big red type—"THE SAVOY FAMILY." If the intention was not to connect these works of art with the Italian royal family, and so give them increased value in the eyes of a certain wealthy section of the American public, then it might be asked why the words "THE SAVOY FAMILY" in red ink were made to overshadow everything else on the catalogue cover?

Year after year certain "auction-dealers" form in Europe assemblages of antiques and decorative art objects and bring them to New York to be "dispersed." This practice THE AMERICAN ART NEWS holds to be a perversion of the legitimate purpose of the auction room. The only set of auctions this country ought to see are (A) those originating with collectors who have died or who, still living, for some reason wish to liquidate their property, or (B) those originating with art dealers who become overstocked or who, for other reasons, wish to liquidate their holdings.

A full and free discussion of these things might serve to put the auction business of New York on a finer and better basis.

SOLACE IN ART

Every annual report of an art museum for the year 1921 issued thus far shows a marked advance in the number of visitors over those of the preceding year. In point of actual numbers the Metropolitan Museum registered the greatest increase, its total of 1,073,905 being not only greatly in excess of the attendance in 1920, but 136,022 larger than the greatest annual number of visitors ever recorded in a

twelvemonth, that having been in 1909, the year of the famous Hudson-Fulton anniversary exhibition. In point of percentage of increase the Chicago Art Institute leads in all the reports received thus far, its 68,825 increase being an advance of 14 per cent. In Boston the attendance at the museum increased 10 per cent, from 288,000 to 320,000. And in Minneapolis the increase of 13,287 visitors was about 6 per cent.

The case of the Chicago Art Institute is a striking example of the value of having an art institution situated in a section part of a city where it may be reached easily by the people. Bringing art to the market place is something more than a phrase in such a condition and becomes a real achievement. From the time it was first opened in Central Park, the Metropolitan Museum of Art has suffered by its remoteness from the homes of the greater part of the city's population. In addition to this, it labored for years under the disadvantage of a lack of easy or convenient means of reaching it. If that institution had been placed in such a site as the Public Library occupies at Fifth Avenue and Forty-second Street, it is obvious that its use by the public would have been increased to a point almost beyond comprehension.

But there is another aspect of this increase of attendance that should be a source of profound gratification to all those interested in the fine arts. This is its relation to what is called the after-war psychology of the people. In their striving for a return to the happy conditions before the tragedy of 1914-1918, it is a sincere gratification to the professional art world to realize that the great mass of Americans have seemed to seek a solace in art.

PROGRESS BY MASS

In an interview published in the Washington Herald, David Edstrom, the sculptor, discusses the appalling effect on him, and as he believes on the creative spirit in American art, of the enormous materialism of the country in its construction work with stone, steel and iron. And then he makes this curious comment—curious in view of what has already been accomplished by organized art effort in the United States:

"Whatever any commission or any society or what any movement toward art or culture in America will do, it will never start the creative process through magnitude, even if we had art societies equal to the American Federation of Labor in volume of members." And he added: "The creation of things beautiful must emanate from a state of mind."

It may be mentioned that the Chicago Fair was enormous in size and of such distinguished beauty that it set the mark for all such exhibitions to follow afterwards. It was the work of a large body of men. And the artistic state of mind cultivated by it was higher than we ever had before in this country. The same word of appreciation can be given to every "commission or society" that has been formed for the purpose of forwarding the cause of art in America and, incidentally, of cultivating just that state of mind which will result in "the creation of beautiful things."

Don't let us abuse commissions or societies or movements toward art or culture in America. They may make some mistakes but their work, on the whole, is so distinctly fine and helpful that they deserve all the encouragement the practical art world can give them. Heart and soul they are art's friends.

Obituary

LAURENCE J. O'REILLY

Laurence J. O'Reilly, Commissioner of the Board of Water Supply of New York City, who died February 1, in his forty-second year, was known in art circles as an authority on antiques. He had made a study of the subject, and was particularly interested in armor and in copper and brass wares. He was art agent for William Randolph Hearst, for whom he made many purchases. He was also zealous in civic matters. He was one of the founders of the Non-Partisan Judiciary Committee, and he helped to organize the Union for Political Progress. He was an honorary member of Amos Pilger Post No. 361, American Legion. Before his entry into political life he was a well-known newspaper man.

Newly Found Stuart to Be Shown

A newly discovered portrait of Washington by Gilbert Stuart, belonging to Walter Jennings, is to be exhibited at the Knoedler Galleries for a week, beginning February 20.

CURRENT SHOWS IN NEW YORK GALLERIES

(Concluded from Page 1)

note among the many presentations of that much-painted part of the coast. His pictures are "different," and yet the difference defies description, for there is nothing bizarre or extreme in Mr. Vincent's technique. They are poetic, obviously, and all of them are distinguished by strength of composition.

"Reflections—Low Tide" is rich in subdued color and combines the blue of the water, green reflections, and yellow boats. "The Beach at Provincetown," the only one painted on Cape Cod, is devoted to a high gray pier which marches straight across the canvas and screens a narrow stretch of blue sea. "July Morning, Gloucester," portrays the sea in the blue that recalls the brilliance of the Mediterranean. "A Street in New England" and "A Lane in Rockport" prove the artist as much at home on shore as on the sea, and one of the smallest canvases and most charming as well, is "Old Houses, Rockport," with its pattern of white walls and red chimneys.

Animals Depicted at Macbeth's

Twenty-nine paintings, twenty-four sculptures and a score of sketches make up the colorful and interesting third annual exhibition of the Society of Animal Painters and Sculptors on view in the Macbeth Galleries until March 6. Matilda Browne is the only one of the members who both paints and models, for in addition to three of her charming cattle pictures she has an equal number of sculptures that have the same feeling of authority as pervades her more familiar field.

Frank Tenney Johnson has two distinguished night scenes with horses and buffaloes as their themes; Belmore Browne, two fine studies of the Rocky Mountain bighorn. Henry R. Poore is represented by four canvases, Carleton Wiggins by three, Carl Rungius by two and Edward C. Volkert by four. The sculptors represented include Grace M. Johnson, Eli Harvey, James L. Clark, Charles Cary Rumsey, A. Phimister Proctor and Frederick G. R. Roth. There are also sketches by Max Hermann, Henry R. Poore, Carl Rungius, Edward C. Volkert and Carleton Wiggins.

Potter's Pictures at Kingore's

The Mediterranean island in which the town of Palma de Mallorca is situated appears to have escaped the pioneering spirit of artists until William J. Potter invaded it. Charmed by its austere Italian Renaissance architecture and its colorful modern villas, he stayed there long enough to paint the score of canvases which, with pictures of Honfleur and our own Gloucester, are now on view in the Kingore Galleries through February 25.

Most of us would like to be invited to visit in the "Villa Margherita" at Palma so appealing is its beflowered veranda and its air of charming homeliness, particularly if its prospect included a view of the ancient "Cathedral, Palma de Mallorca," that might have been plucked up out of one of the medieval Italian cities.

In fact Mr. Potter is the tourist agent's friend, for he gives one an itch for travel to find his newly discovered island, stopping off at Honfleur en route, to see if Honfleur's ancient, tumble-down houses are as lovely in the moonlight as he makes them appear.

Modern French Drawings

Picasso and Derain dominate the exhibition of drawings and water colors by modern Frenchmen at the Daniel Galleries, through February. Their ascendancy, however, depends to a great extent on force of number, for Cezanne is represented by two fine examples, "Mont St. Victoire" and "Washer Women," and Toulouse-Lautrec by two inimitable drawings. Paul Signac's landscape and an impression of Marseilles are singularly light and free in spirit, and Marie Laurencin's "Self Portrait" is a sincere expression of modern treatment of form.

There is variety in the offerings from Picasso, ranging from "The Imbecile" and "The Suicide," of the period before his art had evolved beyond the pictorial, to his later abstractions, such as "Interior," which assembles the various elements of a room in a unified impression of the whole.

The modernism of Derain takes the form of a return to the simplicity of the classical, even primitive, and also has a quality which belongs to no period, but rather to all time. His contribution to the presentation of form is especially evident in "Woman's Head" and two pictures entitled simply "Head." A drawing of hands leaves nothing to be added in the portrayal of soft, rounded flesh.

Twenty-Six Portraits at Ehrich's

The appeal that a portrait show has to the public was plainly shown on the opening day of the exhibition of "Twenty-six Portraits by Twenty-six Modern Artists" at the Ehrich Galleries. The two rooms were jammed with visitors. Although many of our best-known portrait painters are represented it is the lesser lights among them whose work stands out most effectively.

Orlando Rouland's seated portrait of Lord Dunsany is a most engaging performance in color, pose and feeling. Walter Tittle makes his mark with his head of "Blanche," vivid in color and reflecting the personality of the pretty original. James Britton's "Cornelia" is an

other outstanding head, both for its color and its animation.

Wayman Adams has a very striking portrait of E. G. Kennedy, former head of the firm of Kennedy & Co.; Cecilia Beaux sends her "Mrs. Roderick Tower"; Irving R. Wiles is represented by "Aldys Squire," and Albert Sterner's "Mrs. Clarence Hay" resembles one of his heroines in a Mrs. Humphrey Ward novel. There are also canvases by Ernest L. Ipsen, Helen M. Turner, Wilford S. Conrow, Robert Henri, Henry R. Rittenberg and Roland Hinton Perry.

Emma Ciardi at Museum

Contemporary Italian paintings at the Brooklyn Museum include a number of examples by Emma Ciardi, which present a highly original and unhackneyed interpretation of the Italian landscape. Her subjects are the gardens, villas and palaces of her country peopled with figures in the costume of the XVIII century, and portrayed with particular ability in the handling of figures and in suggesting richness of color without actually employing it.

It is the low key of her Venetian scenes that constitute their chief charm. Her neutral tones in crumbling walls and dull skies achieve a remarkable warmth, and their interesting freedom of treatment makes a pleasing appeal to the imagination. Beppo Ciardi, a brother, is represented by two examples.

There is also shown "Alpine Pastures" by Segantini, once before exhibited at the Museum. Among the smaller paintings is "The Regatta" by G. Belloni, a pattern of white sails on deep blue, and "Capri" by G. Casciari. The majority of the paintings were loaned by the A. A. Healy estate.

Decorators at Wanamaker's

The Belmaison Galleries, John Wanamaker's, have arranged an exhibition of modern decorative paintings which go to prove that an interest in design is absorbing the attention of artist and layman alike. The paintings, panels, screens and frescoes shown are the work of thirteen modern artists who are vitally interested in applying their art to the needs of decoration.

Robert Chanler contributes a panel of brilliant birds of paradise and flower motifs, and a screen with a fascinating design of porcupines. Two paintings bearing the title "Dances," by Henri Caro-Delvalle, stress rhythm and movement by simplicity of treatment. Sketches for sea charts decorating the hall of the Cunard Steamship Company, by Barry Faulkner, display the transforming touch of artistry, and two frescoes by Gardner Hale, one a "Baigneuse" and the other a running figure, have stimulating vitality of line.

Arthur Crisp is represented by an animated rendering of a hunt under the title, "First Thanksgiving Dinner"; Hunt Diederich by a fire screen, and Knud Merrild, Curtis Moffat and Joseph B. Platt by panels of characteristic diversity. Florine Stettinheimer has created paneled walls for a modern salon in white and gold. Albert Sterner, Victor White, Abram Poole, Stewart Rhinehart, Eyre de Lanux and an "Unknown Artist" are also represented.

Boscher's Vivacious Water Colors

Water colors by Ferdinand Boscher—at the Belmaison Galleries, John Wanamaker's, through February 28—have primary interest in their gem-like coloring, which in warmth and brilliance exert the full power of the medium. A preference for the XVIII century, with slight excursions into the early XIX century for subjects, aids in the creation of bright-hued fancies, which embody an essentially French vivacity and charm.

Ferdinand Boscher has exhibited repeatedly in France, and his work has also been shown before in this country, both in New York and Chicago. He is known abroad for his illustrating work, and one of his pictures has been acquired by the French government.

Wall Papers, Old and New

Wall papers shown at the Art Center to the end of the month include several original examples of the scenic designs employed in France in the early XIX century, such as "The Egyptian Campaign," made in Napoleon's time to commemorate the victory over the Turks, and the "Seven Ages of Man" printed by Delcourt of Paris.

A number of wall papers from the old Peter Cooper home date back fifty years or more, but have retained their vivid freshness of color. Several William Morris papers, a Muller reproduction, and some papers inspired by Pillement are included in the exhibition. Recent importations from Europe show the influence of the vogue for brilliant chintz-like colors in England and France. Among the papers made in this country are many boldly ornamental patterns, some in Oriental style, others in English, French and Italian, and some typically American.

Brooklyn Circuit Exhibition

The People's Institute, in cooperation with the Public Libraries of Brooklyn, will hold an exhibition of paintings by contemporary artists at all the libraries of the borough. The exhibition opened Feb. 1 at the Pacific Branch Library, Fourth Avenue and Pacific Street, where it will remain several weeks.

The artists represented are Colin Campbell Cooper, Edward Dufner, Frederick Friesche, Luis Mora, Clara Fairfield Perry, Anna Fisher, Alethea Platt, Eugene Higgins, Helen M. Turner, Arthur Powell, Chauncey Ryder and W. Granville-Smith.

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Studio Gossip

C. Rudolph Theuerkauff, landscape painter, of Rochester, was in New York and attended the annual sale at the Salmagundi Club.

Charles P. Gruppe is in Philadelphia, where an exhibition of his paintings is being held at the Philadelphia Art Club.

Two paintings by Bertha Baxter, 47 Gramercy Park—"Gramercy Park on a Wet Day" and "Gramercy Park, Late Evening"—are being shown in the annual exhibition of the Washington Water Color Club, February 13 to March 5.

Wayman Adams, whose portraits of notable persons are in the Chicago Art Institute and other public galleries, has been commissioned to paint the portrait of President Harding.

Frederick T. Weber, at his studio, 16 East 56th Street, has just completed a crayon portrait of the baby daughter of Mrs. J. W. Hanes, of Rye, N. Y., and also a portrait of Robert L. Patterson, son of Mrs. Thomas Patterson, of Shields, Pa.

Adam Emory Albright is spending his fourth consecutive winter on the Pacific Coast. He will remain at Laguna Beach until March after having spent one month at San Juan Capistrano.

Robert Whitmore, of the Dayton (Ohio) Etchers' Club, was represented by three pictures in the last exhibition of etchings at the Chicago Art Institute.

Hester Bremer, who won the Eisendrath prize for sculpture at the exhibition of the Society of Chicago Artists, is the daughter of a St. Louis physician. When studying in Dresden and Munich she induced artists of established reputation to give her lessons instead of attending the regular art schools, and to this is attributed her unusual style.

Edith Palmer has opened a temporary studio at the Hotel Lee, Los Angeles. Miss Palmer was an honor student of Pratt Institute, Brooklyn, where she studied with Arthur Dow.

Cincinnati friends of Erwin Frey, Benjamin Miller and Melik Finkle occasionally receive interesting letters from them about their experiences in Europe. Mr. Miller was recently in Brussels, where he arrived just in time to see a fine exhibition of Italian primitives, including examples of Della Robbia, Cellini and Botticelli. Messrs. Frey and Finkle are still at the Julian Academy.

Americans in France

Mr. and Mrs. Robert E. Locher and Miss Mildred Towle have arrived in Paris.

Mrs. Nancy Cox MacCormack is traveling in Germany on her way to Italy. She has finished her portrait bust of Ezra Pound.

Mr. and Mrs. M. A. Oliver, from California, are touring in Spain.

Montague Flagg is studying architecture in Paris.

Alexander Harrison has returned to Paris from the South.

Clifford H. Snyder is at Vence.

Kenneth Adams is at Martigues.

Mr. and Mrs. Roy Brown have returned to Paris after visiting in the United States.

Leslie Cauldwell is painting portraits for the Gramophone Company, among these, one of Marcel Jourdain, of the Opera.

Louise Hagan has returned to Paris from Florence.

Matilda McCord has been painting portraits of Mrs. A. M. Parker, of Detroit, Mrs. David Locks and Mrs. Landall Pitts, wife of the American etcher. She will hold exhibitions in New York and Chicago.

Mrs. Hammerslough has also been busy at portraits, notably that of Mme. Cazenave, the singer.

Janet Scudder who, as a sculptor is still "official," though as a painter she is an "Indépendant," is sending the bas-relief commissioned for the Hispanic Museum of New York, to the Salon des Artistes Français.

Portland, Me.

The Portland Society of Arts opened on February 4, in the Sweat Memorial Building, an exhibition of selected American paintings from the Phillips Memorial Gallery, Wash-

PHILADELPHIA

The annual exhibition in all media by the Fellowship of the Academy of Fine Arts opened on Thursday at the Art Alliance, to continue through March 6. The jury of selection included Hugh Breckenbridge, Blanche Dillaye, Charles Grafly, George Harding, Alice K. Stoddard, Fred Wagner and Elizabeth Washington. The exhibition committee comprised Yarnall Abbott, chairman; Katherine L. Farrell, Mary Townsend Mason, Frederick Nunn, Howard A. Patterson, Joseph Sacks, Carroll S. Tyson, Jr., Elizabeth Washington and Janet Wheeler. As in former years, groups of pictures from this exhibition will be shown in nearby towns and in Philadelphia schools.

On February 14, Charles P. Gruppe's one-man show of paintings opened at the Art Club.

There is now on at the Plastic Club an unusually fine exhibition to which the contributors are Pearle Aiman, Joanna Boericke, Florence Dell Bradley, Mary Butler, Rosella Buzby, Constance Cochrane, Blanche Dillaye, Laura Stroud Ladd, Clara N. Madeira, Susan Hayward Schneider and Anna W. Speakman. The private view took place February 15, at which Mrs. Alice Barber Stevens was hostess.

The annual Plastic Club "Rabbitt" on February 11, was pronounced the most successful of all, in spite of the fact that it was held on artists' night at the Academy, and as usual no men were present. A clever libretto, on the theme "The World's Great Lovers" was read and extemporaneously acted by members previously assigned to their parts.

The work by Alumnae of the School of Design will close February 11.

The etchings by Frank Benson at the Print Club will be replaced February 20 by the work of Ernest D. Roth, which will continue through March 4.

Following the display at the Sketch Club by Catherine T. Stewart the next show will be an exhibition of oils open to painters of Philadelphia and vicinity. The Sketch Club Medal, designed by Tait McKenzie, will be awarded. The jury will comprise Joseph Pearson, chairman; Richard Blossom Farley and George Harding.

Louis Milione, the new member of the Faculty of the School of Industrial Art, is being honored by an exhibition of his work in portraiture, sculpture in an architectural setting, and imaginative pieces. Mr. Milione is a Philadelphian and has for some years been a pupil of Charles Grafly's. He succeeds the late Charles Thomas Scott, who was killed in the recent railway accident near Beth Ayres.

In an adjoining room is to be found the fourth exhibition this season in this city of work by the late F. Walter Taylor, never before exhibited.

The Barber-Baugh legacies have enabled the directors of Memorial Hall (the Pennsylvania Museum) to purchase all the fine pieces of old "Pennsylvania Dutch slip ware," sold at auction in New York recently from the J. P. Temple collection. Memorial Hall is now able to boast that it has the finest collection of this native folk art in the world.

This year the Stimson prize in Sculpture at the Pennsylvania Academy has been given to Margaret Sartelle, of Boston. It is awarded to a student, who has studied for at least three terms, for a class-room study in the round, no less than two and a half feet high.

—E. W. P.

Springfield, Mass.

The twelfth annual exhibition of oil paintings by American and foreign artists, which opened Feb. 4 at Miller's Gallery, will continue through March 4. Among the American painters represented are Willis S. Adams, C. P. Appel, Olive P. Black, Walter Blackman, George H. Bogert, Joseph H. Boston, George M. Bruestle, Edmund E. Case, Carlton T. Chapman, George T. Conroy, E. Irving Couss, Ben Foster, Edward Gay, Arthur C. Goodwin, A. M. Graves, Mary Gray, J. J. Inglis, Ernest L. Ipsen, Aston Knight, Susan Ricker Knox, Harriet R. Lumis, Ridgway Knight, Henry Mosler, G. Glenn Newell, W. Merritt Post, Gardner Symons, Robert Strong Woodward, Louis Paul Dessar and Gustave Weigand. The foreign painters include Broquet and Cachoud.

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BALTIMORE

Erik G. Haupt's large painting "On the Hill-top," depicting Miss Stuart Oliver and her hunting horse, won the Weyrich prize of \$100 for the best picture by a Maryland artist in the Charcoal Club's thirteenth annual exhibition. The display, which ends February 26 at the Peabody Galleries, comprises a large proportion of the canvases shown in the eighth biennial at the Corcoran Gallery in Washington.

The works invited include E. W. Redfield's "Road to the River," just bought by President Glover of the Corcoran, and paintings by Clifford Adams, Pearle Aiman, Burtis Baker, Theresa Bernstein, Frederick Bosley, Alexander Bower, John Carroll, Mary Cassatt, Katherine L. Farrell, Gertrude Fiske, F. C. Frieseke, Maude D. Bryant, Edmund Graecen, Walter Griffin, Robert Henri, Kyohei Inukai, Richard M. Kimbel, Leon Kroll, Hayley Lever, Emma F. MacRae, R. P. R. Neilson, Spencer Nichols, Ivan G. Olinsky, Marie Danforth Page, Clara Weaver Parrish, Joseph T. Pearson, Jr., Van D. Perrine, Marjorie Phillips, Arthur J. E. Powell, Hovsep Pushman, C. R. Reiffel, Cesare A. Ricciardi, Louis Ritman, Henry R. Rittenberg, Robert Spencer, Eugene Speicher, G. J. Stengel, W. Lester Stevens, Helen M. Turner and E. K. K. Wetherill.

The principal feature in sculpture is a group of thirty-eight of the remarkable studies of bird and animal life by Albert Laessle, of Philadelphia. The penguins are a reminder of Anatole France's satire and the whole display is characterized by a local critic as "like Barye in the backyard—a smiling parody." Paintings by Baltimore artists include a portrait by Camelia Whitehurst; "The Little White House" by Louise West; a landscape by Charles M. Walker; an old-masterish canvas called "After the Bath" by Edward Van Reuth; "Mount Royal" by H. D. Stitt; a portrait by Marie DeFord Keller, a skilfully painted half-nude figure, "Resting Model," by Erik Haupt; a portrait and an interior with figure by Thomas C. Corner; Everett L. Bryant's "Youth" and "Butterfly Screen" and Kirkland C. Buck's "Path Over the Hill."

Landscapes by Elsie Mills are on exhibition at the Arundell Club. Miss Mills won the traveling scholarship prize founded by the club at the Maryland Institute, and later studied with Henri, Bellows and Kroll.

Two paintings and half a dozen pencil drawings by Abbott H. Thayer are being shown in the print room of the Institute. One of the paintings is an exquisite profile portrait study called "Head of a Young Girl" and another is the unfinished picture entitled "Gladys." The original pencil sketch of the celebrated "Carritas" of the Boston Museum is also shown.

BOSTON

Alice Ruggles Sohier is showing eighteen oil paintings at the Hub Guild through February 18. Portraits, interiors and still lifes are included. Mrs. Sohier's painting of a nude won her the Page traveling scholarship at the Museum. Among the present group "The Talavera Jug," a girlish figure in a yellow sport jacket and white skirt, is the high spot.

Henry Plympton Spaulding, formerly at the old Studio Building, Tremont Street, is located in his new studio at 384A Boylston Street, Allen Hall Building. Here he will give lessons in water colors and oils.

Water colors of New England and other sketches by Dorothy Freeman are on at Doll & Richards' through February 21. Miss Freeman is a pupil of Henry B. Snell. Many of her subjects are scenes in and around Boothbay Harbor.

At Grace Horne's Gallery is a mountain landscape by Charles Curtis Allen, big in conception and boldly painted. Alongside it are two landscapes by C. Chase Emerson, characterized by simple, poetic loveliness. Other good canvases here are by William Baxter Closson, George Hallowell, George Noyes and Robert Strong Woodward. In a smaller gallery Frederick W. Coburn, art critic of the Boston Herald, shows about twenty-five pencil sketches of scenes jotted down in his travels around New England.

—Sidney Woodward.

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CHICAGO

Albin Polasek, sculptor, was voted the silver medal offered by the Chicago Society of Artists at its twenty-sixth annual exhibition. His work included an ideal piece, "Man Chiseling His Own Destiny" (terra cotta), and a relief portrait in marble of Mrs. Percy B. Eckhart. At the opening of the exhibition he was awarded the Mr. and Mrs. Frank G. Logan medal and \$500, the most important award of the event. At the exhibition of American Paintings and Sculpture in the autumn he won the Logan medal and \$1,000.

Miss Grace Ravlin's painting, "The Grand Socco, Tangier," received the Charles S. Peterson prize, \$250, for a painting for the public schools. Miss Ravlin is one of the few American women painters represented in the Luxembourg.

"In Days of Peace," a moonlit Belgian village scene, by Anna Lee Stacey, was voted the Julia Knapp memorial prize of \$150 given by the women's clubs of La Grange, Riverside, Hinsdale and Western Springs, the group known as the "Burlington Clubs." Last year she received the Logan medal and prize.

Mrs. Karl A. Buehr, a painter of miniatures and flower subjects, has been appointed by the Board of Education to conduct parties of school children through exhibitions at the Institute. Mrs. Buehr is a member of the Chicago Society of Artists and is a lecturer on art.

The galleries of Chester H. Johnson are open to the public at 700 South Michigan Avenue. Mr. Johnson and his associate, Adelbert E. Quest, have assembled English portraits, examples of modern French and Dutch art, landscapes by Daniel Garber and a canvas by J. Francis Murphy.

Alphonse Mucha has thirty canvases at Newcomb and Macklin's. "The First Kiss," a moonlight scene; "Spring Night," "Christmas Eve," and paintings of Czech peasant girls with a number of charcoal drawings and water colors display the powers of this painter.

Natalia Sergeyevna Goncharova and Mikhail Fyodorovich Larionov, Russians and "Rayonnists," showing 122 paintings and drawings at the Arts Club, have set all tongues a-wagging in Chicago art circles. The pictures were recently shown in New York. Mikhail Larionov is the prophet of "Rayonnism," a theory which to all appearances is allied to Cubism, and his influence is distinctly visible in the later paintings of his follower, Natalia Goncharova.

Water colors, monotypes and oils by Mary Rogers (1881-1920) are being exhibited at the Arts Club, which conducted the first exhibition of her work in 1919. These are the selected pictures which have aroused considerable interest wherever shown.

Harry Solomon, portrait painter, has taken a studio, 1029 Fine Arts Building, until spring. In April he will sail for Spain to sketch before returning to his Paris studio.

Gilbert Riswold, sculptor, will be in Salt Lake City at least two years, working on the monument in memory of the pioneer settlers of Utah. —Lena May McCauley.

Kansas City

The Salmagundi Club's travelling exhibition of thumb-box paintings has been shown with much success at the Hug and Sarachek Galleries. The Findley Galleries are showing small paintings by contemporary Americans. Smalley's have on view, paintings by L. D. McMorris, wood-engravings by Timothy Cole, lithographs by Charles Shannon and pastels by Robert Henri.

The Smoky Hill Art Club of Lindsborg, Kan., has recently added to its permanent collection several prints and Henry Varnum Poor's painting, "Portraits." The club now has about two hundred and eighty members and a good collection of modern art.

Smalley's, at McPherson, Kan., has recently been remodeled and redecorated. Miss Mildred Ekblad is the new manager. An exhibition of Pennell etchings is now on.

Birger Sandzén and Carl J. Smalley have presented the Kansas City Star with one of Mr. Sandzén's large Rocky Mountain canvases to be hung in the room that this newspaper has set aside for the use of its ex-service men. —C. J. S.

Detroit

Twelve paintings portrayed "The Spirit of Transportation" at a recent exhibition in the salesrooms of Thomas J. Doyle, an automobile dealer, in the down-town district. The artists represented were: Max Bohm, Franklin Booth, George Elmer Browne, James Cady Ewell, R. F. Heinrich, Frank X. Leyendecker, Jonas Lie, F. Luis Mora, Alphonse Mucha, Maxfield Parrish, C. Coles Phillips and William Mark Young.

Fred V. Sampson has been chosen president of the Art League of Detroit for 1922 and Charles Dawson vice president.

INDIANAPOLIS

The Herron Art Institute's principal February show is the exhibition of war portraits for the National Portrait Gallery, circulated by the American Federation of Arts. The collection came to Indianapolis from Cincinnati.

A group of nine block prints by Miss Blanche Stillson is on display in the Public Library. Printed from linoleum blocks, the work is in both color and black and white. The prints—landscapes, coast scenes, portraiture—are fine in composition, and well-balanced in the lights and shades.

A group of landscapes and lake scenes, painted in Michigan and Florida by Otto Stark, and a collection of landscapes and portraits by Simon P. Baus are the February exhibit in the children's room of the Public Library.

The February exhibit at the Woman's Department Club-house, 1702 North Meridian street, comprises twenty-six oils, mostly landscapes, by Paul Randall.

Myra Reynolds Richards' most ambitious example of bas-relief is a bronze memorial tablet, four feet wide and six and one half feet in height executed for the American Central Life Insurance Company, of Indianapolis.

—Lucille E. Morehouse.

Pittsburgh

Fifty-three water colors by American artists are being shown at the Institute through March 3. The exhibition opened February 5, coming here from the San Francisco Museum. The painters represented are Gifford Beal, Charles Delmuth, Paul Dougherty, Charles Hopkinson, Hayley Lever, George Luks, John Marin, Maurice R. Prendergast and Mahonri Young, who has lately become known as a painter as well as a sculptor. The collection was organized by Clyde H. Burroughs, secretary of the Detroit Institute of Arts.

An exhibition of works by members of the faculty of the College of Fine Arts, Carnegie Institute, opened Feb. 8 and will continue through Feb. 26. The exhibition includes: Paintings in oil and water color, sketches, etchings, sculptures, illustrations, posters, interior decoration, architectural designs, pottery, costume designs and industrial art.

The department of architecture has lately received word from the American Group, Société des Architectes Diplômés par le Gouvernement Français, that the gold medal of the society has been awarded to the Carnegie Institute for the season 1920-1921 for most meritorious work in architectural teaching according to the Beaux Arts principles. One of the five silver medals awarded to individual students was won by a former student of the architectural department, Barry H. Dierks, who graduated in June and is now studying in Paris.

The drama department of the Institute observed the three hundredth anniversary of Molière's death by holding a Molière tercentenary festival the week of Feb. 6. Two plays were given, "The Learned Ladies" and "Don Juan."

New Rochelle

The New Rochelle Art Association will give a dinner on Feb. 28 at the Wykagyl Club to Edmond T. Quinn and Louis Metcalf, sculptor and architect of the recently unveiled monument to New Rochelle soldiers, and to J. E. Fraser, sculptor of the bust of Theodore Roosevelt, in the Roosevelt school. Cass Gilbert, Augustus Thomas and Charles Dana Gibson have been invited to speak. A "round robin" invitation to Gibson consists of a plump robin, each of whose tail feathers is signed by one of the artists participating in the invitation.

The Art Association has increased its activities this year. Instead of holding three exhibitions as it did last season, it has planned to hold one each month during the winter and spring. The March exhibition will be of paintings, for which two prizes, the first of \$100, have already been promised by interested fellow citizens.

In the exhibit of the illustrators' section, in the Public Library, more than fifty works in oils, pastels and black-and-white were shown. Illustrations by the late Armand Both, who died recently, are a feature. Remington Schuyler shows paintings of Indians. George T. Tobin has five paintings, including his recent "Christ and the Shepherd." Leslie Zauner, George Giguere, Lucius Hitchcock, Orson Lowell, Coles Phillips, L. A. Shafer, Frederick Stanley and Norman Rockwell are other exhibitors.

Springfield, Ill.

The February program at Edwards Place will include a comprehensive display of water colors and oils by Dudley Crafts Watson, an exhibit by C. Raymond Jonson, and canvases by Garrett Sinclair, a young painter of twenty-six who not long ago was a worker in the steel mills of South Chicago.

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LOS ANGELES

Jean Mannheim, landscape and figure painter, is the possessor of no less than three studios. One of these is at Laguna Beach. The other two are at Pasadena. 500 Arroyo Drive, one in the house, the other in the garden among the tangerines and roses. An exhibition of about sixty pictures is being held through February in these two studios. Mr. Mannheim was at one time associated with Frank Brangwyn, as teacher, in London. A few years ago, when John Burroughs was visiting Southern California, Mr. Mannheim painted a portrait of him. In the present collection are pictures of the sea and the mountains, as well as figure studies, some of them out-door nudes.

The first annual exhibition of the Sculptors' Guild of Southern California at the Los Angeles Museum fills the main gallery with 150 exhibits, the work of twenty-six exhibitors. And most of us were under the impression that we had almost no sculptors in Los Angeles. The city is lamentably lacking in public sculptures, and it is to be hoped that the prize winner, "Blow, Winds, Blow," by Kathleen Beverly Ingels, will some day soon be cast in bronze and placed on one of the delightful green pleasaunces of Exposition Park, where the Museum is situated. Remarkably good things were shown by F. Tolles Chamberlin, Maud Daggett, Julia Bracken Wendt, Ella Buchanan, Lee Laurie, H. C. Swartz and Katherine Beecher Stetson.

Landscapes by Edgar A. Payne at the Stendahl Galleries, etchings at Cannell and Chaffin's and etchings at A. E. Little's make these days interesting at the dealers' galleries. Both collections of etchings include fine examples from old and new masters. Miss Loren Barton, a young Los Angeles print maker of unusual promise, was invited to show at Little's in conjunction with the outsiders. Mr. Payne's landscapes number thirty or more, the latest from his brush. It may be that this is the last exhibition he will hold in America for some time, as he expects to sail for Europe next summer, with his wife and daughter, to be gone for two years. He will paint in France, Spain, Italy and Switzerland.

An interesting collection of prints ranging in date from 'way back to the present is held at the MacDowell Club, Tajo Building. Bewicks from J. T. Armstrong's fine collection are shown; Japanese prints from the collection of H. Shimada, a young Los Angeles Japanese who does not disdain the art of the past; Japanese stencils owned by Carroll Warder, and "color notes" in oil, by Clarence Hinkle.

Landscapes and marines from the brush of Roi Clarkon Colman, whose studio is at Laguna Beach, will be shown through February at O'Hara and Livermore's, Pasadena.

Recent landscapes by Hanson Puthuff are on view at the Friday Morning Club.

Alice Blair Thomas has removed from 1908 Hillcrest Road, Hollywood, to 636 West Adams Street, Los Angeles.

Donna Schuster's delightful water colors from Laguna Beach and elsewhere are being exhibited in the Palace of Fine Arts, San Francisco.

Helena Dunlap, just returned from two years of painting in the Orient, most of this time being spent in India, will show at the Palace of Fine Arts, San Francisco, in April.

Howard Russell Butler, ex-vice-president of the National Academy, was guest of honor at the last meeting of the California Art Club. The club, by the way, announces that the past year has added more new members than were enrolled on the charter.

Minneapolis

The annual report of the Minneapolis Institute of Arts for the year 1921 shows a marked increase in all activities. Nineteen special exhibitions have been held within the year, including the seventh annual show of the artists of Minneapolis and St. Paul. Accessions for the year number 547, all but fifteen being gifts. The collection of 435 pieces of lace and embroidery presented by the Countess Phelps-Reese, of Rome, has been added to by eighteen very choice laces from Mrs. Vrooman-Wood, of Minneapolis.

By the effort of the director, Russell Plimpton, there have been enrolled forty names in an art club, or class for business men.

—M. C. W.

SAN FRANCISCO

F. Grayson Sayre has been showing at Rabjohn & Morcom's gallery a unique collection of water colors, chiefly desert scenes. Mr. Sayre's technique is unusual; he attains his admittedly effective results by a closely laid succession of small brush strokes with an opaque water color, an effect seemingly based upon the vibration of tone so widely used by the Swedish artists. The gorgeous tones of the desert are extremely difficult to attain in any medium.

Desert pictures by James Swinnerton and Maynard Dixon were shown at the Bohemian Club exhibition just closed. Swinnerton's two canvases, "The House on the Mesa's Edge" and "Cañon Depths," were easily the predominant note in the entire exhibition. Dixon also had two paintings. Among other painters represented and not mentioned last week were Percy Gray, Chris Jorgenson, A. F. Mathews and Theodore Wores. Haig Patigian and A. P. Proctor showed small sculptures.

A new canvas by Maynard Dixon at Gump's shows a desert scene in moonlight that is in striking contrast to that of a new canvas by François Cachoud, the French painter of landscapes, recently added to the gallery. There is much subtle charm in this picture, which is also a moonlight, but it lacks the strength of the American's painting.

Tilden Dakin, who has been called "the painter of the Valley of the Moon," is showing some of his latest work in his studio at 406 Sutter Street. These are desert scenes, in which red predominates, in conformity with the artist's theory that this color is the most important in landscape painting. His deserts seem literally to throb with heat.

A recent notable addition to the east bay colony of artists is J. T. Harwood. It really is a return to old haunts, for Mr. Harwood studied here under Virgil Williams in the early 80's. He later studied for several years in Europe, having several pictures accepted and hung at the Paris Salon, and was one of the artists exhibiting at the first Autumn Salon. Harwood's pictures are included in many American collections. A comprehensive showing of his work will be made shortly.

—H. N. P.

Hartford

The exhibition of "Ten Hartford Artists" was a success. Over 3,000 people visited the galleries and a number of sales were made.

The Morgan Memorial Museum is holding an exhibition of the accessions received last year. Among the paintings is a portrait of Charles Dudley Warner, by Duveneck, "Fairbanks House" by D. F. Wentworth, and a landscape with sheep by Charles Jacque. Etchings by Haig, Haden and Louis Orr are also shown.

The Connecticut Academy of Fine Arts, at its annual meeting, elected these members of the council: Daniel F. Wentworth, James G. McManus, Ralph R. Seymour, Albertus E. Jones, Harold A. Green, Carl Ringius, William H. Smith, Nunzia Vayana and Clara M. Norton. The council elected the following officers: D. F. Wentworth, president; A. E. Jones, vice-president; James G. McManus, secretary; R. R. Seymour, treasurer.

—Carl Ringius.

Houston, Texas

Paintings by John Clark Tidden, instructor in art in the architectural department of Rice Institute, are on exhibition in the Carnegie Library. A few years ago Mr. Tidden won a prize at the Pennsylvania Academy with a figure painting called "The Green Cup." The figure subjects in this display are the outstanding features. A compelling group of three portray a college girl in a black smock, with a grey background, a girl in a blue smock beside an open window, looking out reflectively upon a flower garden flooded with sunshine, and a third girl in a simple white gown, seated, with her cape thrown back, her face expressing longing under restraint.

—S. H. S.

San Diego, Cal.

At the Orr art galleries is a joint exhibition of the work of Maynard Dixon, the San Francisco painter of western scenes, and Harry Best, of Yosemite and San Diego, who is also widely known for his California and Hawaiian landscapes.

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CLEVELAND

An altar piece in glazed terra-cotta, by Benedetto Buglioni, the gift of J. H. Wade of this city, is a recent valuable acquisition to the Renaissance gallery of the Museum of Art. It is believed to have come from some Franciscan monastery or church, and it strongly resembles the work of the great Luca della Robbia. The altar piece is six by seven feet in its largest measurements. The figures, in glazed, colored tile, are those of the Madonna and Child, with two saints, one on either side of the throne. On the left is St. Francis, identified beyond doubt by the five stigmata in hands, feet and side. On the right, as one faces the sculpture, is St. Antonio Abbate. Above are three winged cherub heads against the blue. Buglioni, the sculptor, was the son of a Florentine stone-cutter and maker of pavements. He was one of the group of artists chosen to decide on the location of Michelangelo's "David."

Bird and blossom studies by Hiroshige, with some softly brilliant landscapes by the same master; several actor prints by Shunsho and three prints by Toyokuni-Ugotaro, entitled "Making the Bride's Trousseau," are notable among Japanese prints bought for the Museum as a recent addition to the Wade collection. Eizan, Korusai and several other Japanese masters are represented.

Two marble heads of the school of Michel Colombe have been given the Museum by William G. Mather. They are early XVI century French. From their beauty and delicacy the names of "Abelard and Heloise" have been bestowed upon them, although this is said to be only a tribute to their artistry. Both heads are small, being less than six inches high, and less than four in depth.

—Jessie C. Glasier.

Providence

At the Providence Art Club Robert H. Nisbet is holding an exhibition of thirty-four landscapes, some of which have already won prizes and medals. The subjects cover practically all phases of New England scenery, extending over a wide range from the caressing tenderness of "Lingering Summer" to the bleak severity of "White Hillside." "Night," a large canvas recently shown at the National Academy, reveals the more poetical side of the artist's varying moods and has much tonal beauty. Mr. Nisbet's early art education was obtained at the Rhode Island School of Design.

At the Tilden-Thurber Galleries, paintings by Elijah Baxter, who has specialized in marine views, are being shown. The pictures are fairly low in tone but decidedly luminous. "Guardians of the Coast" is a masterly work. A painting of "Chrysanthemums" adds color and variety, as do two early works (1871) done in Antwerp.

The Providence Art Club announces its annual costume party for February 22. It will take the form of a "Brittany Pardon." The gallery and adjoining rooms will be transformed by local adepts in scene painting.

The School of Design has acquired William James' portrait of Mrs. Gerald Murphy and Alfred Stevens' painting, "At the Pawnbroker's." Other recent additions are "Première Classe" by Daumier and Renoir's "The Bather," a water color.

—W. Alden Brown.

Columbus

Thirty-five paintings by American artists are now being shown at the Gallery of Fine Arts. They were selected by Mrs. Melville F. Johnston, of Richmond, Ind. "Summer Moonrise" by Ernest L. Ipsen, a study in mauves and soft grays, is one of the best pictures. John F. Folinsbee, who has won notable prizes at exhibitions this year, is represented by two pictures. All of the seventeen artists in the show have sent good canvases.

New York Exhibition Calendar

Ackermann Gallery, 10 East 46th St.—Water color drawings by Philip Rickman and etchings by Dwight C. Sturges, to Feb. 28.
Ainslie Galleries, 615 Fifth Ave.—Permanent display of Inness landscapes.
Anderson Galleries, Park Ave. and 59th St.—Paintings by the Sixes and Sevens of Provincetown, and portraits by Richard Ederheimer, to Feb. 18; paintings by forty American "moderns," Feb. 18-23; photographs by Rudolph Eickemeyer, Feb. 20-March 4.
Architectural League of New York, 215 West 57th

St.—Thirty-seventh annual exhibition, to March 4. Arlington Galleries, 274 Madison Ave.—Exhibition by Lilian Westcott Hale, Feb. 23-March 16.
Art Center, 65-67 East 56th St.—Wall papers and wall paper designs; water colors by Louis C. Tiffany, to Feb. 25; illuminated work by Jessie Bayes, to Feb. 18; paintings by F. Harriman Wright, to Feb. 28; paintings by Mrs. Julie C. Brush, Feb. 20-25.
Babcock Galleries, 19 East 49th St.—Paintings by Frank Townsend Hutchens, to Feb. 25.
The Bookery Art Gallery, 14 West 47th St.—Landscapes in water color and oil by Carlton Fowler, to March 11.
Bourgeois Galleries, 668 Fifth Ave.—Paintings and Sculpture by Maurice Sterne, Feb. 18-March 11.
Brooklyn Museum, Eastern Parkway—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists.
Brown-Robertson Galleries, 415 Madison Ave.—Salon of American etchers, through February.
Brunner Galleries, 43 East 57th St.—Paintings by André Derain, to Feb. 25.
Camera Club, 121 West 68th St.—Portraits by J. H. McKinley, to Feb. 28.
Daniel Gallery, 2 West 47th St.—Group of Modern French painters.
Chamberlin Dodds, 28 East 52nd St.—Paintings of "The Song of Solomon," by Claggett Wilson, through February.
Dudensing Galleries, 45 West 44th St.—Recent paintings by Charles Reiffel to Feb. 25.
Durand-Ruel Galleries, 12 East 57th St.—Paintings by Albert André.
Ehrich Galleries, 707 Fifth Ave.—Twenty-six portraits by twenty-six modern artists; miniatures by Gustav Brock, and photographs by Clarence White, to March 4.
Fearon Galleries, 25 West 54th St.—XVIII century English drawings.
Ferargil Galleries, 607 Fifth Ave.—Portraits by American artists, to Feb. 28.
Folsom Galleries, 104 West 57th St.—Paintings by American artists.
Galerie Intime, 749 Fifth Ave.—Screens and stage designs by John Wenger, Feb. 20-March 3.
Groller Club, 47 East 60th St.—Prints, drawings, pastels and bronzes by Degas, to Feb. 28.
Harlow Gallery, 712 Fifth Ave.—Paintings by André Smith, to March 3.
P. Jackson Higgs, 11 East 54th St.—Montaignac Collection of old masters and modern paintings.
Kennedy Galleries, 613 Fifth Ave.—Etchings by John Taylor Arms, through February.
Kinsore Galleries, 668 Fifth Ave.—Polychrome sculpture by Renée Prahar; paintings of Spain by William J. Potter, to Feb. 28.
Knoedler Galleries, 556 Fifth Ave.—Paintings and pastels by Louis Kronberg, Feb. 20-March 6; portrait of George Washington by Gilbert Stuart, Feb. 20-27.
Kraushaar Galleries, 680 Fifth Ave.—Paintings by Augustus Vincent Tack, to Feb. 28.
John Levy Galleries, 559 Fifth Ave.—Flower paintings by Carl J. Blenner, Feb. 20-March 6.
Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.
Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
Macheth Galleries, 450 Fifth Ave.—Twelfth annual exhibition of thirty paintings by thirty artists, to Feb. 20; third annual exhibition of the Society of Animal Painters and Sculptors, to March 6.
Mrs. Malcom's Gallery, 114 East 66th St.—Paintings by Esperanza Gabay, Feb. 20-March 4, 2 to 6 p. m.
Metropolitan Museum, Central Park at 82nd St.—Lace lappets and cap crowns, to March 31; Sixth Exhibition of Industrial Art, to Feb. 26; Old English Prints; Chinese portraits from the Samuel T. Peters collection, to March 31.
Milch Galleries, 108 West 57th St.—Cape Ann landscapes and marines by Harry A. Vincent, to March 4; cattle paintings by H. T. Keasbey, to March 11.
Montross Gallery, 550 Fifth Ave.—Oils and etchings by Kenneth Hayes Miller and oils, water colors and etchings by Randall Davey, to March 7.
Municipal Art Gallery, Washington Irving Bldg., 40 Irving Place.—Ninth Annual Exhibition of Association for Culture by artist members, to Feb. 26.
Mussman Gallery, 144 West 57th St.—Water colors by Philip Little, to Feb. 20.
National Arts Club, 15 Gramercy Park.—Seventh Annual Exhibition of American Bookplate Society, to Feb. 26; paintings by Charles C. Curran, Franklin De Haven, Oscar Fehr, Glenn Newell, and Harry Watrous, to March 5.
N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to March 31; "Portraits Old and New," a series of American prints, through February; etchings by A. H. Haig, to March 31.
Newark Museum, Etchings by Brooklyn Society of Etchers, Feb. 20-March 16.
Pen and Brush Club, 134 East 19th St.—Memorial exhibition of paintings by Elizabeth Watrous and Georgia Timken Fry, to Feb. 24.
Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.
Rehn Galleries, 6 West 50th St.—Paintings, water colors and etchings by Mahonri Young, through February.
Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.
Schwartz Galleries, 14 East 46th St.—Monotypes in color by Marion Gray Traver, to Feb. 25.
Scott & Fowles Galleries, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.
Sculptors' Gallery, 152 East 40th St.—Sculpture by Amory C. Simons, and drawings by Mahonri Young and Herman Palmer, to Feb. 28, 2 to 6 P. M.
Sterner Gallery, 22 East 49th St.—Oils, water colors and drawings by Carl Sprinchorn, to Feb. 25.
Whitney Studio Club, 147 West 4th St.—Paintings by eight members, to Feb. 26.
Wildenstein Galleries, 647 Fifth Ave.—Paintings by Harry D. Lachman, to Feb. 21; color engravings of the XVIII century.
Howard Young Galleries, 620 Fifth Ave.—American and foreign paintings.

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